

1913
Feb. 14
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BORDEN CATALOGUE

ON FREE PUBLIC VIEW
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

BEGINNING FRIDAY, FEBRUARY 7, 1913
AND CONTINUING
UNTIL THE DATE OF PUBLIC SALE, INCLUSIVE

THE VALUABLE ART COLLECTION
OF THE LATE
M. C. D. BORDEN, Esq.
(Matthew Charles Durfee)

TO BE SOLD
AT UNRESTRICTED PUBLIC SALE
BY ORDER OF THE EXECUTORS

L-72216

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
ON THE AFTERNOONS OF FEBRUARY 14TH, 15TH AND 17TH
BEGINNING AT 2.30 O'CLOCK

1913
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ILLUSTRATED CATALOGUE
OF THE
BEAUTIFUL
ORIENTAL PORCELAINS
AND OTHER VALUABLE ART OBJECTS
[2^e part.]

BELONGING TO THE ESTATE OF THE LATE

M. C. D. BORDEN, Esq.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE BY ORDER
OF THE EXECUTORS

AT THE AMERICAN ART GALLERIES

ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF
THE AMERICAN ART ASSOCIATION, MANAGERS
6 EAST 23RD STREET, MADISON SQUARE SOUTH
NEW YORK
1913



CONDITIONS OF SALE

1. *The highest bidder to be the Buyer, and if any dispute arises between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

ORDER OF SALE

SESSIONS BEGINNING EACH DAY AT 2.30 O'CLOCK P. M.

AT THE

AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

ON FRIDAY AFTERNOON, FEBRUARY 14TH

Antique Chinese Cloisonné Enamels, Carved Jades, Agates and Rock Crystal, and Oriental Cabinet Objects. Catalogue Nos. 1 to 193, inclusive.

ON SATURDAY AFTERNOON, FEBRUARY 15TH

Beautiful Old Chinese Single Color Porcelains, Five Color and other Decorated Specimens, Blue and White and Ming Porcelains, and Han Pottery. Catalogue Nos. 194 to 372, inclusive.

ON MONDAY AFTERNOON, FEBRUARY 17TH

CONCLUDING SESSION

Greek and Roman Glass, Greek Terra-cottas, Antique Jewelry, Greek Coins, Rare Gems from India, Miscellaneous Cabinet Objects, European Ceramics, Tapestries, and Remarkably Fine Persian Silk Rugs. Catalogue Nos. 373 to 658, inclusive.

CATALOGUE

FIRST AFTERNOON'S SALE
FRIDAY, FEBRUARY 14, 1913
AT THE AMERICAN ART GALLERIES
BEGINNING PROMPTLY AT 2:30 O'CLOCK

NOTE.—WITH A FEW MINOR EXCEPTIONS THE ORIENTAL PORCELAINS, ENAMELS AND JADES DESCRIBED HEREIN WERE PURCHASED BY THE LATE M. C. D. BORDEN, ESQ., FROM MR. THOMAS B. CLARKE, THE WELL-KNOWN DEALER IN ORIENTAL ART OBJECTS. MR. CLARKE ALSO, THROUGH THE LATE HENRI DE MORGAN, ANTIQUARIAN, FORMED THE COLLECTION OF GREEK AND ROMAN GLASS, GREEK TERRA-COTTAS, AND COINS, AND THE COLLECTION OF ANTIQUE JEWELRY.

ANTIQUE CHINESE CLOISONNÉ ENAMELS



1

1—CLOISONNÉ ENAMEL MINIATURE BEAKER

Of the Ch'ien-lung period (1736-1795). On the body vertical dentated ridges in bronze, and ogre heads in red and white enamel on a dark-blue ground. The neck and foot of turquoise-blue with palmettes and lotus in various colors. Has teakwood stand.

Height, 2 3/4 inches.

2—CLOISONNÉ ENAMEL MINIATURE VASE

Of the K'ang-hsi period (1662-1722). Globular bottle-shape, with slender tubular neck and spreading base. Conventional lotus and foliations in low tones of red, dark-blue and other colors on a turquoise-blue ground.

Height, 3 1/8 inches.

Illustrated.

3—CLOISONNÉ ENAMEL MINIATURE VASE

Of the K'ang-hsi period (1662-1722). Globular shape with tubular neck, spreading base and monster-head and loose-ring handles. Ogre heads and archaic scrolls in red, dark-blue and yellow enamels on a turquoise-blue ground. Has teakwood stand.

Height, 3 inches.

Illustrated.

4—CLOISONNÉ ENAMEL ROUGE BOX

Of the Ming period. Flat round shape. Detached blossoms and foliations in red, dark-blue and white enamels on a turquoise-blue ground.

Diameter, 2½ inches.

5—CLOISONNÉ ENAMEL ROUGE BOX



7

Ch'ien-lung period (1736-1795). Flattened round shape on gilt foot. Lotus and leaf scrolls in red, pink, green and yellow translucent enamels on a turquoise-blue ground. The interior gilded.

Diameter, 1¾ inches.

6—CYLINDRICAL CHAMPELÉVÉ PERFUME BOX

Of the Ch'ien-lung period (1736-1795). Leaf scrolls and blossoms in dark-blue and white enamel.

Height, 1½ inches; diameter, 2¾ inches.

7—CLOISONNÉ ENAMEL LIBATION CUP

Of the Ming period. Archaic scrolls in dark-red and blue on a turquoise-blue ground. Has gilt dragon handle and a teakwood cover with a jade ornament.

Height, 2½ inches.

OLD CHINESE CLOISONNÉ ENAMELS

2



41



19



3



24

8—CLOISONNÉ ENAMEL MINIATURE VASE

Of the Ming period. Bottle shape, with dragon scrolls and scepter heads and blossoms in dark-blue, red and white enamels on a turquoise-blue ground.

Height, 3 inches.

9—CLOISONNÉ ENAMEL INCENSE BOX

Of the Ch'ien-lung period (1736-1795). Cylindrical shape. Diaper pattern in lapis, yellow and turquoise-color enamels. On the cover is a peony flower.

Height, 3 inches; diameter, 2½ inches.

10—CLOISONNÉ ENAMEL ROUGE BOX

Of the Ch'ien-lung period (1736-1795). Flattened globular form, on foot. Conventional lotus and leaf scrolls in brilliant tones of red, dark-blue and white, on a turquoise-blue ground.

Diameter, 2½ inches.

11—CLOISONNÉ ENAMEL ROUGE BOX

Of the Ch'ien-lung period (1736-1795). Quadrilateral shape on a low foot. Flowers of paradise and leafy scrolls in dark-blue, red, white and yellow enamels on a turquoise-blue ground. Has teak-wood stand.

Height, 2 inches.

12—CLOISONNÉ ENAMEL MINIATURE GALIPOT

Of the Ming period. Pale turquoise-blue ground with lotus flowers in red, yellow and white and leafy scrolls in dark green.

Round the shoulder, band of palmettes in harmonious colors.
Has teakwood stand.

Height, 3½ inches.

13—CLOISONNÉ ENAMEL MINIATURE VASE



13

Of the Ming period. Cylindrical body with short neck and spreading base. Conventional lotus and foliations, bat symbol and scepter-head borders in red, dark-blue, green and yellow enamels on a pale turquoise-blue ground.

Height, 4½ inches.

14—CLOISONNÉ ENAMEL ROUGE BOX

Of the Ch'ien-lung period (1736-1795). Flattened round shape on a low foot. Lotus flowers, symbols and leafy scrolls in brilliant tones of red, yellow, white and blue on a pale turquoise-blue ground. Gilded interior and rims. Has engraved four-character mark of the period underneath the foot.

Diameter, 3¾ inches.

15—CLOISONNÉ ENAMEL MINIATURE BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Lotus flowers and leafy scrolls in red, yellow, green and white enamels in two dark-blue panels. Pale turquoise-blue ground, covered with detached flowers and foliated scrolls, executed in various enamel colors. Underneath the foot is an engraved six-character mark of the Ch'ien-lung period.

Height, 4¼ inches.

16—CHAMPELÉVÉ PERFUME BOX



16

Of the Ch'ien-lung period (1736-1795). Globular shape, on tall foot. *Shou*, conventional lotus, foliations and scepter-head scrolls carved in relief and gilded. Pale turquoise-blue enamel ground.

Height, 3½ inches; diameter, 2½ inches.

17—CLOISONNÉ ENAMEL INCENSE BOX

Of the K'ang-hsi period (1662-1722). Globular shape on a high foot. Lotus and leafy scrolls in various colors of enamel on a pale turquoise-blue ground. On the cover, *Shou* symbol in dark-red,

within a panel of sage-green.

Height, 3½ inches; diameter, 3⅞ inches.

18—CLOISONNÉ ENAMEL ROUGE BOX

Of the Ch'ien-lung period (1736-1795). Flattened globular shape on low foot. Pale turquoise-blue ground, with the sacred lotus leaves and tendrils in brilliant tones of red, green, yellow and dark-blue. Interior gilded.

Height, 2 inches; diameter, 3 inches.

19—CLOISONNÉ ENAMEL BOTTLE-SHAPE VASE

Of the Ming period. Oviform body with tall slender tubular neck and low spreading foot. Conventional lotus-leaf scrolls and tendrils, symbolical bat and border designs in full tones of red, dark-blue, yellow, white and green on a pale-turquoise ground. On the shoulder are two gilt monster-head and ring handles.

Height, 6¼ inches.

Illustrated.

20—CLOISONNÉ ENAMEL ROUGE Box

Of the K'ang-hsi period (1662-1722). Globular shape on a low spreading foot. Turquoise-blue ground. On the cover a medallion containing the symbolical bat and the *Shou* character in red and dark-blue and borders of lotus scrolls in green, yellow, pink and red enamels.

Height, 2½ inches; diameter, 2¾ inches.

21—CLOISONNÉ ENAMEL PEAR-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Turquoise-blue ground with large lotus flowers, leaf scrolls and tendrils in brilliant tones of red, yellow, dark-blue, pink and green. Borders of scepter heads in dark blue. Underneath the foot, engraved six-character mark of Ch'ien-lung. Has teakwood stand.

Height, 5 inches.

22—CLOISONNÉ ENAMEL BOTTLE-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Turquoise-blue ground, with *Shou* marks in dark-blue and archaic scrolls, gadroons and palmettes in tones of red, yellow, green and white.

Height, 5 inches.

23—CLOISONNÉ ENAMEL ROUGE Box

Of the Ch'ien-lung period (1736-1795). Globular shape on gilded foot. *Shou* symbol, lotus and leaf scrolls in brilliant tones of red, lapis-blue, white and green on a turquoise-blue ground. Gilded interior. Has teakwood stand.

Height, 2 inches; diameter, 3 inches.

24—CLOISONNÉ ENAMEL CYLINDRICAL VASE

Of the Ch'ien-lung period (1736-1795). Lapis-blue ground with various flowers and leaf scrolls in red, yellow, pink and white enamels, and the tendrils in gilded wires.

Height, 6 inches.

Illustrated.

25—CLOISONNÉ ENAMEL ROUGE BOX

Of the Ming period. Flattened globular shape. Lotus and leaf scrolls, executed in red, dark-blue, yellow and green enamels on a turquoise-blue ground. Has champlevé stand.

Height, 3 inches; diameter, 3 inches.

26—MING ENAMEL LOZENGE-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Truquoise-blue ground, with lotus flowers and leaf scrolls in red, yellow, pink and green enamels. On the four corners, archaic scrolls in lapis-blue. Has teakwood stand.

Height, 5½ inches.

Illustrated.

27—CLOISONNÉ ENAMEL BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Conventional lotus-leaf scrolls and tendrils in brilliant tones of red, lapis-blue, green, white and yellow on a turquoise-blue ground.

Height, 5½ inches.



28

28—CLOISONNÉ ENAMEL BOTTLE-SHAPE VASE

Of the Ming period. Conventional lotus and foliations in red, yellow, green, white and dark-blue enamels on a turquoise-blue ground. Borders of scepter-head scrolls and palmettes in low tones of blue and sage-green. Has bronze stand.

Height, 5¾ inches.

29—CLOISONNÉ ENAMEL BOTTLE-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Oviform body with tall tubular neck. Large lotus flowers in red, blue, white and yellow, and bold leafy scrolls in green, yellow, white and lapis-blue on a turquoise-blue ground. Has teakwood stand.

Height, 5¼ inches.

30—PAIR CLOISONNÉ ENAMEL PORTABLE SHRINE CANDLESTICKS

Of the Ming period. Blossoming vine in red and dark blue on a turquoise-blue ground.

Height, 5½ inches.

31—CLOISONNÉ ENAMEL INK BOX

Early Ming period. Flat circular shape. Conventional lotus and leaf scrolls in low tones of red, blue, green and white.

Height, 1½ inches; diameter, 3¾ inches.

32—CLOISONNÉ ENAMEL BOTTLE-SHAPE VASE

K'ang-hsi period (1662-1722). Globular body with tall tubular neck. *Shou* symbols, scepter-head scrolls and arabesques in black, lapis-blue, green and white enamels on a turquoise-blue ground. Has teakwood stand.



32

33—CLOISONNÉ ENAMEL INCENSE BOX

Globular shape on low foot. Turquoise-blue ground, with ogre faces, lotus scrolls and scepter-head borders in fine tones of lapis-blue, dark-red, yellow, green and white. Gilded rims and interior.

Height, 3 inches; diameter, 3¾ inches.

34—CLOISONNÉ ENAMEL HANGING VASE

Of the Ming period. Bottle-shape, with globular body, tall cylindrical neck, with two tubular handles, on a lapis-blue ground of large lotus flowers, leafy scrolls and floral sprays executed in dark-red, pale-blue, yellow and white enamels. Has teakwood stand.

Height, 6 inches.

35—CLOISONNÉ ENAMEL INCENSE BURNER



35

K'ang-hsi period (1662-1722). Quadrilateral shape, with pyramidal cover, four gilt dragon feet and winged-dragon handles. Turquoise-blue enamel ground, with conventional lotus, bold leaf scrolls in harmonious tones of red, green, purple and other enamels. Has teakwood stand.

Height, 7 inches.

36—CLOISONNÉ ENAMEL CIRCULAR BOX

Of the Ming period. The entire outer surface, including the foot underneath, is covered with a pale turquoise-blue enamel. The decoration consists of a bold five-clawed dragon, fire emblems, cloud forms and lotus scrolls, executed in dark-red, yellow, white and green enamels.

Height, 2 1/4 inches; diameter, 5 inches.

37—CLOISONNÉ ENAMEL BOTTLE-SHAPE VASE

Of the Ming period. Squat body, with tall tubular neck, which is encircled by two gilded rings. Covered with a turquoise-blue enamel and decorated with lotus scrolls executed in fine tones of dark-red, blue and green enamels. Has teakwood stand.

Height, 5 1/4 inches.

38—CLOISONNÉ ENAMEL CIRCULAR BOX

Of the Ming period. On the cover are clusters of fruit and floral sprays in finely combined tones of dark-green, lapis-blue, red, yellow and white on a ground of pale turquoise-blue. On the circular sides are lotus flowers and leaf scrolls in harmonious tones. Gilded interior and rims. Underneath the foot an engraved six-character mark of Hsüan-Te (1426-1435).

Height, 1 7/8 inches; diameter, 4 3/4 inches.

39—CLOISONNÉ ENAMEL INCENSE BURNER



39

K'ang-hsi period (1662-1722). Fashioned after an ancient bronze. Oblong body, buttressed with six vertical dentated rims and supported by four dragon scroll feet. It is decorated with ogre faces and archaic scrolls in brilliant tones of red, lapis-blue, green, pink and white on a turquoise-blue ground. The pierced pyramidal cover is surmounted by a gilded brass kylin. Has teak-wood stand.

Height, 6 3/4 inches; width, 5 inches.

40—CLOISONNÉ ENAMEL BOTTLE-SHAPE VASE

Of the Ming period. Inverted pear-shaped body with tall spreading tubular neck. Large lotus flowers and bold leafy scrolls in lapis, dark-red, white, yellow and green on a pale turquoise-blue ground. Round the neck and foot are bands of palmettes in yellow and green outlined in lapis-blue.

Height, 7 1/4 inches.

Illustrated.

41—CLOISONNÉ ENAMEL TRIPOD INCENSE BURNER

Of the K'ang-hsi period (1662-1722). Semi-globular shape with gilt elephant-head feet and handles. Turquoise-blue ground, with large lotus flowers, leaf scrolls and tendrils and border of scepter heads executed in red, green, pink, white and lapis-blue enamels. The gilt dome-shaped cover is of openwork design, showing two dragons pursuing the Pearl of Omnipotence, and is surmounted by the symbol of the Flaming Jewel.

Height, 7 1/2 inches; diameter, 4 1/2 inches.

Illustrated.



26



43



40

OLD CHINESE CHAMPELÉVÉ AND CLOISONNÉ ENAMELS

42—CLOISONNÉ ENAMEL TRIPOD INCENSE BURNER



42

Ch'ien-lung period (1736-1795). Globular shape on tripod of gilt elephant-heads and with two gilt monster-head and loose-ring handles. Decorated with lotus flowers, leaf and scepter-head scrolls in dark-red, lapis, green and other enamels on a turquoise-blue ground. The openwork dome-shaped cover, to harmonize, surmounted by a gilt ornament.

Height, 9 inches; diameter, 4½ inches.

43—CHAMPEVÉ DOUBLE VASE

Ch'ien-lung period (1736-1795). In form of two joined oviform vases. The ornamentation, which is carved in relief on a gilded background, consists of large flowers of the sacred lotus amid leafy scrolls and tendrils, which are filled in with lapis- and turquoise-blue enamel. In addition to the embellishment are archaic dragons, modeled in bold relief and gilded. A champlevé stand conforms with the vase. Underneath the foot, relief character marks.

Height, 8¾ inches; diameter, 5¾ inches.

Illustrated.

44—CLOISONNÉ ENAMEL INCENSE BURNER

Ming period. Quadrilateral shape on ogre-head feet, and with two scroll handles. Ogre faces in dark-red, lapis-blue, yellow, green and white enamels on a turquoise-blue ground. Round the mouth an incised Greek fret border.

Height, 2¾ inches.

45—CLOISONNÉ ENAMEL BRUSH TRAY

Ming period. Oblong shape, with two gilt dragon handles and incised gilt rim. The ground is of pale turquoise-blue, with two conventional phoenixes and lotus and leaf scrolls executed in fine tones of dark-red, white, yellow and dark-blue. Has teakwood stand.

Length, 14 inches; width, 5 1/4 inches.

46—CHINESE BRONZE AND ENAMEL TEMPLE VASE

Oviform, with broad neck and two ogre-head and ring handles on shoulders for hanging. Incrusted with a mottled verdigris-green patina, and decorated with a wide band of archaic designs in low tones of enamel, and large palmettes round the neck similarly treated. Underneath the foot is a six-character mark.

Height, 10 inches; diameter, 9 inches.



47



48



49

SPECIMENS OF CARVED JADE, AGATE AND CRYSTAL

47—CHINESE CAMEO-GLASS SNUFF BOTTLE

White ground with dragons and fire emblems in bold relief in dark-blue.

48—AMETHYST SNUFF BOTTLE

Pear-shaped. Ornamented with a symbolical dragon, which is carved in high relief. Has Fei-ts'ui stopper.

49—LAPIS SNUFF BOTTLE

Quadrilateral shape. Mottled gray and flecked gold ground, with veins of sapphire-blue. Has metal incrusted stopper.

50—AMETHYST SNUFF BOTTLE

Flattened ovoid. Pine, magnolia and crane carved in relief and polished.

51—JADE SNUFF BOTTLE

Oviform. Gray with green markings. Highly polished surface.
Has P'iao-tsû stopper.

52—AMETHYST SNUFF BOTTLE

Flattened oviform. Magnolia and tree peony carved in relief
on a highly polished surface.

53—TWO AGATE SNUFF BOTTLES

(A) Flat shape. Amber-brown, with markings of a darker shade.
(B) Brown, with markings of a darker color and white veins.
White jade and metal stopper.

54—CARNELIAN SNUFF BOTTLE

Carved in shape of a peach, the Chinese fruit of immortality.
Has markings of malachite-green.

55—AMETHYST SNUFF BOTTLE

Oviform. Taoist deities, dragon and tiger carved in high relief.
Sacred fungus carved in the white matrix. Fei-ts'ui stopper.

56—JADEITE SNUFF BOTTLE

Flattened oviform. Gray ground, with
markings of emerald-green. Highly
polished surface. Stopper to cor-
respond with the bottle.



56

57—ROCK CRYSTAL SNUFF BOTTLE

Hexagonal shape. Pink quartz stop-
per.

58—HAIR-CRYSTAL SNUFF BOTTLE

Flattened oviform. Highly polished
surface.

59—AMETHYST SNUFF BOTTLE

Oviform melon-shape. Highly polished surface.



60

60—ROCK CRYSTAL SNUFF BOTTLE

Oviform. Outer surface carved in basket pattern. Fei-ts'ui stopper.

61—SMOKED CRYSTAL SNUFF BOTTLE

Flattened oviform. Highly polished surface. Fei-ts'ui stopper.

62—AGATE SNUFF BOTTLE

Gray and white. Highly polished. Has Fei-ts'ui stopper.

63—IMPERIAL JADEITE SNUFF BOTTLE

Soft creamy white, with beautiful emerald-green markings. Highly polished surface. Stopper to correspond.

64—PINK QUARTZ SNUFF BOTTLE

Flattened oviform. Plum branches and grasses carved in low relief. Highly polished surface. Fei-ts'ui stopper.

65—IMPERIAL JADEITE SNUFF BOTTLE

Oviform. Gray-white with emerald-green markings. Highly polished surface. Stopper to correspond.

66—JADE SNUFF BOTTLE

Flattened pear shape. Pale-brown, with markings of emerald-green. Highly polished surface. Stopper to correspond.

67—BROWN AMBER SNUFF BOTTLE

Carved in designs of Buddha's-hand fruit. Coral stopper.

68—LARGE AGATE SNUFF BOTTLE

Pale-yellow, with two horses and a monkey carved in high relief in the matrix. Highly polished surface.

69—LARGE ROCK CRYSTAL SNUFF BOTTLE

Quadrilateral shape. Pine branches carved in relief in the matrix. Fei-ts'ui stopper.

70—LARGE CHINESE CAMEO-GLASS SNUFF BOTTLE



70

An assemblage of Chinese sages, pine trees, and a border design, modeled in high relief on a ground resembling camphor. Pink quartz stopper.

71—TWO SNUFF BOTTLES

One glass, in imitation of agate; the other composition, in imitation of agate.

72—GLASS SNUFF BOTTLE

In imitation of gray and white agate.

73—AGATE SNUFF BOTTLE

Brown, with markings in a darker shade. Highly polished surface. Fei-ts'ui stopper.

74—AMETHYST SEAL

Miniature monkey and branch carved in relief.

75—CHINESE GLASS SMALL VASE

Oviform. White, with *rose-soufflé* surface, and two ogre-head handles.

Height, 2 3/4 inches.

76—AMETHYST MINIATURE STATUETTE

Seated figure of Hotei.

77—CARVED AGATE ORNAMENT

Pink and gray. Reclining figure of a fabulous animal.

78—ROCK CRYSTAL GIRDLE CLASP

Carved in dragon design and highly polished.

79—GIRDLE CLASP

P'iao-tsû of peach design, mounted on a base of opaque-green glass.

80—BROWN JADE GIRDLE CLASP

Dragon and dragon head, carved in bold relief. Incised symbols.

81—BROWN AMBER ORNAMENTS

Carved in design of the peach and Buddha's-hand fruit, Chinese symbols of immortality and happiness, executed in relief in undercut and openwork carving.

82—WHITE JADE ORNAMENT

Carved in design of the Sacred Elephant. Has teakwood stand.

Height, 2 inches; length, 2 $\frac{3}{4}$ inches.

83—MINIATURE VASE WITH COVER



Pink quartz peonies and foliated scrolls carved in relief. Has carved teakwood stand.

Height, 3 inches.

84—CARVED AGATE ORNAMENT

Pink and gray fabulous animal in reclining posture.

Length, 3 $\frac{3}{4}$ inches.

85—BROWN AGATE ORNAMENT

Carved in design of a peach, the Chinese symbol of immortality. Branch and leaves executed in high relief and undercutting. Has teakwood stand.

Height, 2 $\frac{1}{4}$ inches.

86—CARVED WHITE JADE ORNAMENT

Reclining figures of two deer holding in their mouths the Sacred Fungus. Has teakwood stand.

Diameter, 2 $\frac{3}{4}$ inches.

87—CARVED TURQUOISE ORNAMENT

Reclining figure of the fabulous lion. Has carved teakwood stand.

Length, 2 inches.

88—CARVED CARNELIAN MINIATURE VASE

Oviform. Two dragons and lion-head and ring handles, executed in high relief. Has teakwood stand.

Height, 2 $\frac{3}{4}$ inches.

89—AMBER WINE CUP

Golden brown. Plum branches and blossoms carved in relief and undercut. Has teakwood stand.

Height, 2 inches.

90—IMPERIAL JADEITE MINIATURE TABLE SCREEN

Gray, with emerald-green markings. Birds, flowers and symbols carved in high relief. Has teakwood stand.

Height, 2 $\frac{1}{4}$ inches.

91—WRITER'S AMBER WATER RECEPTACLE



Translucent golden-brown. Carved in design of a lotus leaf, with bud, stem, and reptiles and insects, carved in relief and undercut. Has teakwood stand.

Length, 2 $\frac{3}{4}$ inches.

92—CARVED AMBER ORNAMENT

Dragon on leaf.

Length, 4 $\frac{1}{2}$ inches.

93—JADE MINIATURE TABLE SCREEN

Moss-green disk. Buddhistic symbols and leaf scrolls carved in openwork. Has carved teakwood stand.

Diameter, 2 $\frac{3}{4}$ inches.



94

94—JADE MINIATURE TABLE SCREEN

White disk, with bat symbols, the *Shou* character and peony scrolls intricately carved in openwork. Has carved teakwood stand.

Diameter, 3 inches.

95—CARVED GRAY JADE VASE WITH COVER

Flattened oviform. Tree peonies and birds of paradise carved in high relief. Incised Greek fret borders. Has teakwood stand.

Height, 4 inches.

96—MOSS-GREEN JADE PERFUME BOX

Scroll designs carved in relief on cover, openwork and leaf-scroll stand attached.

Height, 2 inches; length, 2 $\frac{1}{4}$ inches.

97—CARVED WHITE JADE ORNAMENT

A fabulous animal in reclining posture, the tail carved in relief in the brown matrix. Has teakwood stand.

Length, 3 inches.

98—LAPIS-LAZULI ORNAMENT

Carved to represent a large rock. Ornamented with deer, pine tree and storks, symbols of longevity, executed in relief and undercut. Has teakwood stand.

Height, 2 $\frac{1}{4}$ inches; length, 3 $\frac{3}{4}$ inches.

99—WRITER'S ROCK CRYSTAL WATER RECEPTACLE

Carved to represent cloud forms. Ivory stand to conform.

Length, 4 inches.

100—GRAY JADE WINE CUP

Panels of archaic scrolls, carved in low relief, and incised fret border. Teakwood cover of openwork design inlaid with silver wire and surmounted by a malachite ornament. Has teakwood stand.

Height, 1 3/4 inches; diameter, 1/2 inch.

101—CARVED LAPIS-LAZULI ORNAMENT

A parrot standing on rock. Has teakwood stand.

Height, 3 3/4 inches.

102—IMPERIAL JADEITE MINIATURE TABLE SCREEN



102

White, with beautiful emerald-green markings carved in design of a butterfly. Has carved teakwood stand.

Height, 2 1/2 inches; length, 4 inches.

103—CARVED JADE ORNAMENT

Reclining goat and two kids executed in pale yellow jade with brown markings. Has teakwood stand.

Height, 3 1/4 inches; length, 3 1/4 inches.

104—CARVED GRAY JADE STATUETTE

Standing figure of the “God of Longevity,” with his attributes. Has teakwood stand.

Height, 3 1/2 inches.

105—WRITER'S MALACHITE WATER RECEPTACLE

Carved to represent a gourd and vine. Has teakwood stand.

Height, 3 inches; length, 3 1/2 inches.

106—AQUAMARINE ORNAMENT

A mythological monster, boldly carved. Has teakwood stand.

Height, 2 3/4 inches; length, 4 inches.

107—GRAY JADE WINE CUP

Two handles in form of dragons. The cup ornamented with archaic scrolls carved in low relief, and a band of leaf scrolls incised. Cloisonné enamel cover, which is surmounted by a carved Fei-ts'ui ornament.

Height, 3½ inches; diameter, 2¾ inches.

108—LAVENDER JADE ORNAMENT

In form of two peaches, the Chinese fruit of immortality, and a bat, the symbol of happiness. The stem and leaves, which are of Fei-ts'ui, are carved in relief and undercut. Has teakwood stand.

109—MOSS-GREEN JADE VASE

Quadrilateral beaker shape. The upper and lower surface carved with palmettes and the center band with ogre heads. Incised borders of Greek fret.

Height, 5 inches.

Illustrated.

110—IMPERIAL JADEITE VASE

Flattened oviform, with cover. The ornamentation on obverse and reverse consists of ogre heads and archaic scrolls, which are carved in low relief. Encircling the neck, foot and rim of cover are incised bands of fret pattern. Has teakwood stand.

Height, 4¼ inches.

111—MOTTLED-GREEN JADE VASE

Bottle shape, with tubular projections extending from the upper rim to the base. These projections are carved with dragon scrolls executed in low relief, and on the neck are four palmettes. Carved jade stand attached to conform with vase.

Height, 5¾ inches.

Illustrated.



110

112—WHITE JADE SACRIFICIAL JAR WITH COVER

Oviform body, with jointed top handle and two scroll-shaped handles, fashioned out of one piece of jade. The body ornamented with archaic scrolls and symbols carved in low relief. Has carved teakwood stand.

Height, 5½ inches.

113—EMERALD-GREEN JADEITE SACRIFICIAL JAR WITH COVER

Oviform body, with jointed top-handle in design of entwined phoenixes, and two delicate scroll side-handles, fashioned out of one piece of jade. The body ornamented with a band of scroll pattern carved in relief, and the foot with a border of gadroons. Has carved teakwood stand.

Height, 5¼ inches.

Illustrated.

114—CARVED AMETHYST VASE WITH COVER

Flattened oviform. The obverse and reverse ornamented with sprays of tree peonies carved in high relief, and the ends with two monster-head and ring handles. Has teakwood stand.

Height, 5¼ inches.

115—CARVED AMBER ORNAMENTAL PIECE

Group of kylins, the sacred fungus, and flowering plants, carved in opaque golden-yellow amber. Has carved teakwood stand.

116—ROCK CRYSTAL VASE WITH COVER

Flattened oviform. Ornamented on obverse and reverse with floral sprays carved in low relief. Round the mouth and rim of cover, bands of palmettes and incised fret.

Height, 6 inches.

117—WRITER'S GREEN JADE WATER RECEPTACLE

In design of two joined lotus leaves, carved from one piece. The stems, which form the base, and lotus buds and dragon-flies as embellishments, are carved in bold relief and undercut. Has carved teakwood stand in design of symbolical bats and cloud forms.

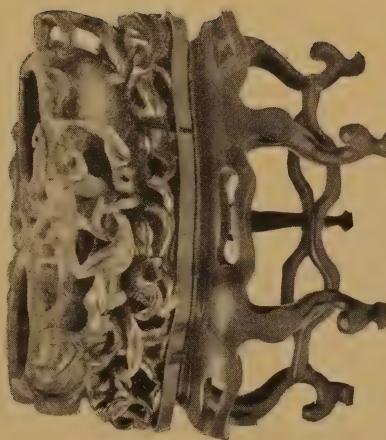
Height, 3½ inches; length, 5 inches.

OLD CHINESE CARVED JADES

109



118



111



113



135



118—WRITER'S MOSS-GREEN JADE WATER RECEPTACLE

Sculptured in the form of two peaches, which are joined, and with leafy sprigs and young shoots and blossoms artistically executed in relief and undercutting. On the end is a symbolical dragon, carved in high relief and undercut, highly polished throughout. Has teakwood and colored ivory stand.

Length, 6½ inches.

Illustrated.

119—WHITE JADE FLOWER-SHAPED VASE

The ornamentation, which is carved in relief and undercut, consists of a symbolical dragon, floral sprays and stems. Has carved teakwood stand.

Height, 6¼ inches.

120—WATER RECEPTACLE

In design of a tree stump, with a gnarled branch and Buddha's-hand fruit carved in openwork and undercut. Has teakwood stand.

Height, 4 inches; length, 4¼ inches.

121—ORIENTAL ROCK CRYSTAL BALL

A flawless specimen. Has carved ivory tall stand.

Diameter, 3 inches.



123

122—ORIENTAL ROCK CRYSTAL BALL

A flawless specimen. Has carved ivory tall stand.

Diameter, 3 inches.

123—IMPERIAL JADEITE VASE WITH COVER

Graceful flattened oviform, with short neck and open dragon-scroll handles. It is ornamented on the obverse and reverse with lotus flowers, foliations, ogre heads and palmettes. The small dome-shaped cover has a finial ornament and the border is of incised Greek fret. Has teakwood stand.

Height, 5½ inches.

124—WHITE JADE COVERED BOX

Flattened round shape, and of intricate workmanship. The box and cover are ornamented throughout with blooming peonies and leafy scrolls carved in relief and openwork. Has teakwood stand.

Height, 2 inches; diameter, 4 $\frac{3}{8}$ inches.

Illustrated.

125—JADEITE VASE



125

126—GREENISH ROCK CRYSTAL VASE WITH COVER

The color resembling aquamarine. The vase is of flattened oviform and is ornamented with bands of archaic scrolls, gadroons and two monster-head and ring handles—all of which are carved in low relief.

Height, 6 $\frac{1}{8}$ inches.

Illustrated.

127—ROCK CRYSTAL VASE

In form of a tree trunk. Ornamented with pine and plum branches, fungi and the symbolical bat, carved in relief and undercut. Has teakwood stand.

Height, 4 $\frac{1}{2}$ inches.

IMPORTANT SPECIMENS OF CARVED JADE



136



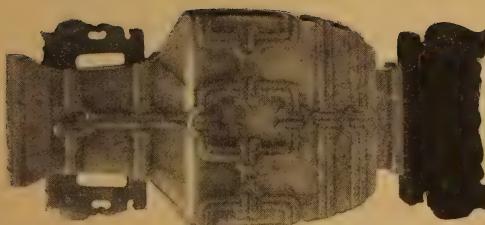
141



124



142



138



139

128—IMPERIAL JADEITE WALL SHRINE



128

Gray-white with emerald-green markings. Semi-cylindrical shape with sliding front, which is artistically carved in openwork and in relief. The ornamentation consists of the symbolical bat, Sacred Fungus, *Shou* character and ribbon fillets. The entire inner and outer surface highly polished. Has teakwood stand.

Height, 9½ inches; width, 2¾ inches.

129—WRITER'S ROCK CRYSTAL WATER DISH

Ornamentation of fabulous monsters and the Sacred Fungus, carved in bold relief and undercut. Has teakwood stand.

Diameter, 5½ inches.

130—WHITE AGATE ORNAMENTAL PIECE

Carved in design of a gnarled pine branch. Pine needles, the symbolical bat and the Sacred Fungus executed in relief in the red matrix. Has teakwood stand.

Height, 3¼ inches; length, 7 inches.

131—CARVED MALACHITE ORNAMENT

Sculptured from a block of malachite in the form of a mountainous rock, with a grotto shrine for a Buddhistic idol. Ornamented in relief with a pine tree, a deer, and stork, Chinese symbols of longevity. Has teakwood stand.

Height, 6¼ inches; width, 5 inches.

132—CARNELIAN BRUSH AND WATER VASE

Sculptured in red and white carnelian agate. Branches of the peach, the Chinese fruit of immortality, the pomegranate and

magnolia, and also the Sacred Fungus and symbolical bats, carved in high relief and undercut. Has teakwood stand.

Height, 5 inches; width, 5 inches.

133—ORIENTAL ORNAMENTAL PIECE

Composed of pink quartz, stalactite and silver. Has teakwood stand.

Height, 5 inches; length, 5½ inches.

134—SPECIMEN OF MALACHITE

In natural crude form. Has teakwood stand.

Height, 5½ inches; width, 5 inches.

135—MOSS-GREEN JADE INCENSE BURNER WITH COVER

Quadrilateral shape on four tall feet, and with tubular projections on each corner, and two rudimentary scroll handles. The body is entirely covered with an ornamentation of *Shou* characters and archaic scrolls carved in low relief. The cover is ornamented with four dragon medallions and a coiled dragon forming the handle, carved in high relief and undercut. Fitted with a moss-green jade stand, which is intricately carved in openwork.

Height, 7¾ inches; width, 5¼ inches.

Illustrated.

136—IMPERIAL JADEITE WALL VASE

Gray-white, with beautiful emerald-green markings. Semi-oviform. Ornamented on either side with two upright dragons, extending from the lip to the foot, and which are artistically carved in relief and undercut. The entire outer surface is highly polished.

Illustrated.

Height, 7¼ inches.

137—DARK-GREEN JADE VASE

Flattened oviform, with two scroll handles on either side of neck. Ornamented round the body with a wide band of ogre heads and archaic scroll. Encircling the mouth and foot are incised borders of Greek fret. Has teakwood stand.

Height, 5¼ inches.

138—GREENISH-WHITE JADE VASE

Flattened quadrangular shape, with two open dragon handles on neck. Ornamented with rope pattern, bands and scrolls, which are carved in high relief. Highly polished surface. Has teak-wood stand.

Height, 7½ inches; width, 3¾ inches.

Illustrated.

139—GRAY JADE VASE

Quadrilateral beaker-shape and fashioned after an ancient bronze. Sculptured from a massive single block of jade. The corners are ornamented with vertical open scrolls and the sides with vertical dentated ridges, all of which are carved in high relief. Archaic scrolls, palmettes and *Shou* characters are carved in low relief.

Height, 8¾ inches.

Illustrated.

140—IMPERIAL FEI-TS'UI VASE WITH COVER

Lustrous white, with profuse markings of brilliant emerald-green. The vase is a flattened ovoid with two scroll handles, and the cover pyramidal with finial ornament. It is ornamented on the obverse and reverse with ogre heads, lotus flowers and foliated scrolls, which are carved in low relief.

Round the neck is a band of palmettes, and encircling the mouth and foot are bands of incised Greek fret. Has teak-wood stand.

Height, 7¼ inches; width, 3½ inches.

141—GREENISH-WHITE VASE

Flattened beaker shape, with open scroll and loose-ring handle. The body of the vase is ornamented with ogre heads and archaic



140

scrolls, and the neck and foot with bands of palmettes, all of which are skilfully carved in relief.

Height, 8 inches; width, 6 inches.

Illustrated.

142—IMPOSING GREENISH-WHITE VASE

Wide cylindrical shape. Artistically carved in bold relief and undercutting from a block of greenish-white jade, of uniform translucent color. The ornamentation depicts a panoramic landscape presenting numerous figures of royal personages, and children at play, pagodas, pine and palm trees and cloud forms. Has teakwood stand.

Height, 5 $\frac{7}{8}$ inches; diameter, 6 inches.

Illustrated.

143—WRITER'S MALACHITE WATER DISH

The under surface ornamented with lotus flowers carved in high relief. Has tall teakwood stand.

Diameter, 6 $\frac{1}{2}$ inches.

144—GRAY JADE IMPERIAL SCEPTER

Of massive proportions, sculptured in design of the sacred fungus.

Length, 16 inches.

145—MOSS-GREEN JADE ORNAMENTAL PIECE

Sculptured from a massive block of moss-green jade in design of a mountain and ornamented with numerous pine trees and birds, which are executed in high relief and undercutting. On the obverse a Chinese inscription incised. Has teakwood stand.

146—TURQUOISE ORNAMENTAL PIECE

Fashioned to represent a mountainous retreat of the Taoist cult. Numerous figures, with temple and pine trees, sculptured in high relief and undercut. Has carved teakwood stand.

Height, 5 $\frac{1}{2}$ inches; length, 7 $\frac{1}{2}$ inches.

147—CHINESE GLASS GLOBULAR VASE

Ch'ien-lung period (1736-1795). White, with peach-tree in bearing, bamboo, chrysanthemums, and the symbolical bat carved in relief *en camaieu*. Underneath rim of foot is an engraved four-character mark of the period.

Height, 3½ inches; diameter, 3½ inches.

148—CHINESE TURQUOISE-GLASS VASE

Ch'ien-lung period (1736-1795). Graceful oviform body, with tall slender tubular neck. Underneath the foot is an engraved character mark.

Height, 9½ inches.

149—CHINESE IMPERIAL YELLOW GLASS VASE

Ch'ien-lung period (1736-1795). Graceful oviform body, with tall slender tubular neck. Underneath the foot is an engraved four-character mark.

Height, 9¾ inches.

150—CHINESE IMPERIAL YELLOW GLASS VASE

Ch'ien-lung period (1736-1795). Pear-shaped, with gracefully spreading tubular neck. Underneath the foot is an engraved four-character mark.

Height, 10¼ inches.

ORIENTAL CABINET OBJECTS

151—OLD JAPANESE IVORY NETSUKE

Street performer with his trained monkey, the former annoyed by a flea.

152—OLD JAPANESE IVORY NETSUKE

A boating party. Signed by Riyomin.

153—OLD JAPANESE IVORY NETSUKE

Statuette of a pilgrim.

154—OLD JAPANESE IVORY NETSUKE

Shoki subduing a demon. Signed by Yoshinaga-Mokusai.

155—OLD JAPANESE IVORY MINIATURE CARVING

Shoki, the demon destroyer, being entertained. Signed by Ishii.

156—OLD JAPANESE IVORY MINIATURE CARVING

Two demons wrestling. Signed by Harukazu.

157—OLD JAPANESE IVORY MINIATURE CARVING

A Buddhist legendary subject, representing the festivities of the souls of the "underworld," who are released from torture on the 15th of August of each year. Signed by Kagiyoku.

158—JAPANESE IVORY CARVING

A wandering monk of the Shinto cult absolving a weak-minded man possessed of an evil spirit. A Japanese episode of primitive times.

159—OLD JAPANESE IVORY GROUP

Rok Ka-Sen, the six celebrated poets of Japan. Skilfully carved. Signed Shinoh-Watanobe. Has carved wood stand.

Height, 3½ inches; diameter, 4 inches.

160—JAPANESE IVORY STATUETTE

Young lady with samisen. Signed by Masaaki. Has ivory stand.

Height, 7¼ inches.

161—JAPANESE IVORY CARVING

Figure of farmer with pet rooster perched upon his shoulder. Skilfully carved by Ugiyoku. Has ivory stand.

Height, 6¾ inches.

162—ELABORATE IVORY Box

Made from a section of an ivory tusk. The outer surface and lid covered with quail and millet skilfully carved in high relief and undercut. Signed by Yoshi Kazu.

Height, 9 inches; diameter, 5 inches.

163—OLD CHINESE CIRCULAR PANEL

Two symbolical dragons, carved in relief on a ground to represent turbulent water.

164—IVORY MINIATURE AMPHORA

Tinted in imitation of coral.

Height, 4½ inches.

165—IVORY MINIATURE GALIPOT

Colored in crushed strawberry tint.

Height, 3¾ inches.

166—IVORY MINIATURE OVIFORM VASE

Beautifully tinted. Has carved wood stand.

Height, 3½ inches.

167—IVORY MINIATURE AMPHORA

Fashioned after a peachbloom specimen. Has tinted carved ivory stand.

Height, 4½ inches.

168—IVORY MINIATURE AMPHORA

Fashioned after a peachbloom specimen. Has tinted carved ivory stand.

Height, 4½ inches.

169—ELABORATE JAPANESE SWORD

Finely wrought old blade mounted in an ivory scabbard, and with ivory guard and handle, all of which are skilfully carved in high relief with dragons rising from the sea.

Length, 41 inches.

170—GOLD LACQUER INRO

Four compartments. Swallow and falcon penciled in relief in silver and other lacquers. By Kaji Kawa. Has mask netsuke and ivory ojimi.

171—GOLD LACQUER INRO

Four compartments. Relief decoration of crayfish, basket and implement, executed in red and other lacquers. Signed by Kuwanya. Has carved ivory netsuke, a coiled dragon, and agate ojimi.

172—GOLD LACQUER INRO

Five compartments. Finely executed relief ornamentation of pine tree and waterfall. Figures incrusted in silver and other metals. Signed by Kajikawa. Carved netsuke in design of turtle and signed. Damascened metal ojimi.

173—POWDER-GOLD LACQUER INRO

Four compartments. Decoration of daimio, and street performer with educated monkey, executed in relief in various lacquers and ivory. Signed by Shozan. Has carved wood and ivory netsuke, and ivory ojimi.

174—GOLD LACQUER INRO

Four compartments. Standing and seated figures of daimios, modeled in relief in various lacquers. Signed by Shokuwasaki. Has carved ivory netsuke with metal-work crayfish inserted and tinted ivory ojimi.

175—GOLD LACQUER INRO

Four compartments. Decoration of tiger and Japanese children, modeled in relief in silver and gold lacquer. Signed by Kakosai. Has ivory button netsuke, with metal-work peony medallion, and bronze ojimi.

176—AVVENTURINE LACQUER INRO

Five compartments. Artistically embellished with a gnarled plum tree in gold lacquer, and silver moon. Signed by Jokasai. Has lacquered button-shaped netsuke, and metal-work ojimi.

177—GOLD LACQUER LOZENGE-SHAPED INRO

Four compartments. The obverse and reverse of polished gold surface and exquisitely embellished with pheasant, hydrangea and blossoming vine, incrusted in mother-of-pearl and tinted ivory—the edges decorated with a foliation delicately penciled in gold. Signed by Yasuharu. Carved wood netsuke, a laborer carrying a large bale of rice. Inlaid lacquered ojimi.

178—IMPERIAL CINNABAR LACQUER CAKE BOX

Of the Ch'ien-lung period (1736-1795). The outer surface is entirely covered with a skilfully carved ornamentation which represents the supernatural dragons amid cloud forms and fire emblems, in pursuit of the Pearl of Omnipotence.

Height, 8½ inches; diameter, 11¼ inches.

179—PAIR LARGE LACQUER VASES

Cylindrical shape. Polished green ground with decoration of floral medallions and crest, incrusted in mother-of-pearl and ivory and in penciled gold. Have finely carved and lacquered stands.

Height, 23 inches.

180—SATSUMA TRIPOD INCENSE BURNER

The body decorated with numerous figures of Japanese children playing various games, and the cover with minute butterflies. A specimen of microscopic embellishment. Signed by Meizan Yabu.

181—PAIR SATSUMA MINIATURE VASES

Heart shape. Decorated with minute figures, winter and autumn landscapes, flowers and butterflies. Signed by Yaba Meizan.

182—REMARKABLE SATSUMA BOWL

Decorated by the famous Meizan Yabu: the inner surface with four thousand minute butterflies, microscopically painted in enamel colors and gilding; the outer surface with a winter landscape and band of cherry blossoms.

Height, 2½ inches; diameter, 4½ inches.

183—JAPANESE SILVER MINIATURE VASE

Bamboo branches and symbol of good luck carved in relief.

184—JAPANESE SILVER SWORD GUARD

Hōwō bird, Kiri crest and floating blossoms in translucent enamels and gold wire cloisonné. Signed by Hiratsuka.

185—SENTOKA BRONZE MINIATURE VASE

Quadrilateral shape; mask handles. Has seal mark.

186—JAPANESE BRONZE OVIFORM VASE

Ogre faces and palmettes inlaid in silver wires. Signed by Seso. Has teakwood stand.

187—JAPANESE SILVER CENSER

Hexagonal shape. Pierced body and cover. Dolphin handles, flowers and crest of cloisonné enamel. Hōwō bird surmounting cover.

188—JAPANESE PAGODA-SHAPED CABINET

Of iron, and intricately damascened with gold and silver. Signed by Komai, Kioto. Has carved stand.

Height, 6½ inches; diameter, 4¾ inches.

189—OLD CHINESE KNIFE AND CHOPSTICKS

Mounted in a repoussé copper case, which is inlaid with enamels of various colors.

190—OLD CHINESE KNIFE AND CHOPSTICKS

The former with jade handle, mounted in a cloisonné enamel case.

191—OLD CHINESE KNIFE AND CHOPSTICKS

The former with a carved jade handle, in a sharkskin case which is mounted with silver.

192—OLD CHINESE BRONZE IDOL

Seated figure of a Buddha, incised and gilded.

Height, 7 inches.

193—ANCIENT CHINESE BRONZE STATUETTE

Standing figure of a priest.

Height, 12 inches.

SECOND AFTERNOON'S SALE

SATURDAY, FEBRUARY 15, 1913

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2:30 O'CLOCK

BEAUTIFUL SINGLE-COLOR PORCELAINS

MOSTLY CABINET-SIZE PORCELAINS

194—MINIATURE TEA-COLOR GALIPOT

Of the Ch'ien-lung period (1736-1795). Invested with a *soufflé* glaze of tea-color, evenly applied. Has teakwood stand.

195—MINIATURE IVORY-WHITE VASE

Of the Yung-Chêng period (1723-1735). Pear-shaped, with projecting rim round mouth. Of soft-paste type, and coated with an ivory-white glaze of brilliant quality. Has teakwood stand.

196—MINIATURE TEA-COLOR VASE

Of the Ch'ien-lung period (1736-1795). Galipot form. Has teakwood stand.

197—MINIATURE LANG-YAO GALIPOT

Of the K'ang-hsi period (1662-1722). Invested with a mottled-red glaze of the famous Lang-yao type, which is applied over a surface that is highly crackled and exhibits shadings of celadon. Has teakwood stand.

198—SAPPHIRE-BLUE ROUGE BOX

Of the Yung-Chêng period (1723-1735). Round flattened form. Coated with a mottled sapphire-blue glaze. Has teakwood stand.

199—MINIATURE DARK-GREEN VASE

Of the Ch'ien-lung period (1736-1795). Pear-shape, with spreading neck. Invested with a dark-green glaze of brilliant quality. Has teakwood stand.

Height, 3½ inches.

200—MINIATURE ROSE-COLOR VASE

Of the Yung-Chêng period (1723-1735). Graceful ovoid form with spreading neck. Invested with a monochrome glaze of deep-rose color. Has teakwood stand.

Height, 3½ inches.

201—SMALL IRON-RUST VASE

Of the Ch'ien-lung period (1736-1795). Ovoid-shape, with short neck and receding base. Enameled with a dark-brown monochrome glaze, which is thickly flecked with iridescent metallic spots.

Height, 3⅓ inches.

202—SMALL PINK CRACKLE BOTTLE

Of the Ch'ien-lung period (1736-1795). Coated with a white glaze, applied over a surface completely covered with pink crackle. Has teakwood stand.

Height, 4¼ inches.

203—SMALL TURQUOISE-BLUE BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Invested with an opaque monochrome glaze of pale-turquoise tint, applied over iridescent metallic spots. Has teakwood stand.

Height, 5⅓ inches.

204—SMALL IRON-RUST BOTTLE

Of the Ch'ien-lung period (1736-1795). Enameled with a copper-brown monochrome glaze, which is thickly flecked with iridescent metallic spots. Has teakwood stand.

Height, 4½ inches.

205—PURE-WHITE BOTTLE-SHAPE VASE

Ch'ien-lung period (1736-1795). Soft-paste type. Coated with a pure-white glaze of brilliant quality, which is applied over an ornamentation of dragons and conventionalized fungi, carved in relief in the paste. Has teakwood stand.

Height, 5 inches.

206—SANG-DE-BOEUF BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Invested with a *sang-de-boeuf* glaze of a deep tone, which thickens around the foot. Has teakwood stand.

Height, 5¼ inches.

207—CELADON OVIFORM JAR

Of the Ch'ien-lung period (1736-1795). Dense porcelain. Coated with a glaze of pale sea-green tint, applied over a surface profusely marked with brown crackle.

Height, 4½ inches.



208

208—CRUSHED-STRAWBERRY BOWL

Of the Ch'ien-lung period (1736-1795). Thin porcelain, the outer and inner surface enamelled with a monochrome glaze of crushed-strawberry tint, which is applied so as to leave a well-defined white rim around the edge. Has carved teakwood stand.

Height, 2 inches; diameter, 3½ inches.

209—PEACOCK-BLUE VASE

Of the Ch'ien-lung period (1736-1795). Graceful bottle-shape. Invested with a monochrome glaze of deep peacock-blue, applied over a fine *truitée* or "fish-roe" crackle. Has teakwood stand.

Height, 5½ inches.

210—GRIS-PERLE CRACKLE VASE

Of the Ch'ien-lung period (1736-1795). Globular bottle-shape, with tall tubular neck. It is invested with a minutely crackled glaze of *gris-perle* tint, which extends underneath the foot. Has teakwood stand.

Height, 6 inches.

211—CAMELLIA-LEAF GREEN VASE

Of the Ch'ien-lung period (1736-1795). It is of graceful bottle-shape and invested with a monochrome glaze of camellia-leaf green color, of very fine opaque quality—which is minutely crackled throughout with a network of well-defined lines. Has teakwood stand.

Height, 6 inches.

212—ORANGE-YELLOW BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Invested with a monochrome glaze of orange-yellow of brilliant opaque quality. Has teakwood stand.

Height, 6 inches.

213—TURQUOISE-BLUE BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Enameled with a pale turquoise-blue glaze of opaque quality, applied over a network of minute crackle. Has teakwood stand.

Height, 6 inches.

214—ORANGE-YELLOW VASE

Of the Yung-Chêng period (1723-1735). Pear-shape, with tall tubular neck, covered with an opaque orange-yellow glaze which is flecked with darker spots. Has teakwood stand.

Height, 5½ inches.

215—CORAL-RED BOTTLE-SHAPE VASE

Of the Yung-Chêng period (1723-1735). Globular body, with tall slender tubular neck. Invested with a monochrome glaze of coral-red of very fine quality and iridescent luster. Has teakwood stand.

Height, 5 inches.

216—CAMELLIA-LEAF GREEN PEAR-SHAPE VASE



216

Of the Ch'ien-lung period (1736-1795). Enamelled with a brilliant monochrome glaze of camellia-leaf green, which extends over the surface inside the mouth, covers the foot underneath and is minutely crackled throughout. Has teakwood stand.

Height, 5½ inches.

217—MUSTARD-YELLOW BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Coated with a monochrome glaze of mustard-yellow of brilliant opaque quality, and applied over a minutely crackled surface. Has teakwood stand.

Height, 6¼ inches.

218—MIRROR-BLACK VASE

Of the Yung-Chêng period (1723-1735). Graceful pear-shape, short tubular neck, with flange and receding base. It is invested with an intense mirror-black glaze of brilliant quality. The rims of the lip are white, and left free of the glaze. Has teakwood stand.

Height, 5½ inches.

219—UNIQUE RICE-COLOR VASE

Of the Ch'ien-lung period (1736-1795). Graceful pear-shape, with tall slender neck. Invested with a monochrome glaze of rice-color of very fine, even quality. Has teakwood stand.

Height, 6 inches.

220—TURQUOISE-BLUE BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). It is coated with a pale turquoise-blue glaze of opaque quality, applied over a surface which is minutely crackled.

Height, 6½ inches.

221—CELADON OVIFORM JAR

Of the Ch'ien-lung period (1736-1795). Enameled with a monochrome glaze of sea-green tint, which is marked with bold brown crackle, and extends over the rim, inside the mouth, and invests the base of the foot with the exception of the circular rim, which is glazed in brown.

Height, 4½ inches.

222—IMPERIAL YELLOW OVIFORM JAR

Of the Ch'ien-lung period (1736-1795). It is of thin porcelain and is enameled with an opaque Imperial yellow glaze, applied over an embellishment of lotus-flowers, leaf-scrolls and tendrils and gadroon borders, all of which are incised in the paste.

Height, 4 inches.

223—TURQUOISE-BLUE OVIFORM BOTTLE

Of the Ch'ien-lung period (1736-1795). Invested with a turquoise-blue glaze of brilliant opaque quality, applied over a minutely crackled surface.

Height, 6 inches.

224—BROWN METALLIC SOUFFLÉ OVIFORM VASE

Of the Ch'ien-lung period (1736-1795). It is covered with a copper-color glaze of fine, brilliant quality, which is flecked with iridescent metallic particles or scales. Has teakwood stand.

Height, 4½ inches.

225—TURQUOISE-BLUE BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). It is of thin porcelain and coated with a monochrome glaze of pale turquoise-blue of opaque quality and applied over a minutely crackled surface.

Height, 6 inches.

226—PURE WHITE GRACEFUL BOTTLE-SHAPE VASE

Of the Yung-Chêng period (1723-1736). It is of the soft-paste type and is invested with a pellucid white glaze of exceeding purity, and is decorated on the body with four medallions of butterflies and foliations, and a band of gadroons round the foot, which are delicately etched in the paste underneath the glaze. Has teakwood stand.

Height, 6 inches.

227—APPLE-GREEN BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). It is of dense porcelain and is invested with a fine monochrome glaze of opaque apple-green which has been applied over a surface covered with a network of brown crackle. Has teakwood stand.

Height, 6 inches.

Illustrated.

228—IRON-RUST GALIPOT

Of the Ch'ien-lung period (1736-1795). Of graceful form. Invested with a dark-brown monochrome glaze, which is thickly speckled with minute points of deep, metallic, lustrous aspect.

Height, 6½ inches.



228

229—GRAY-WHITE CRACKLE JAR

Of the K'ang-hsi period (1662-1721). Flattened globular shape, with spreading neck. Coated with a gray-white glaze, applied over a surface covered with a network of black and brown crackle.

Height, 3 inches; diameter, 4 inches.

230—CAMELLIA-LEAF GREEN VASE

Of the Ch'ien-lung period (1736-1795). It is of ovoid form, with tubular neck, and is enameled with a monochrome glaze of camellia-leaf green of opaque and brilliant quality, which has been applied over a minutely crackled surface.

Height, 6½ inches.



234

236

235

231—ROSE-PINK BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Tall oviform, with slender neck, enameled with a rose-pink glaze, which is covered with an etched decoration of leaf scroll designs. Has teakwood stand.

Height, 7½ inches.

232—SUNG GALIPOT

Of dense texture. Coated with a pale-blue glaze, which is crackled throughout. Beneath the shoulder, slight tones of purple.

Height, 6½ inches.

233—RICE-COLOR GALIPOT

Of the Sung type. Coated with a rice-color glaze of even quality and minutely crackled throughout.

Height, 6¼ inches.

234—STONE-BLUE OVIFORM JAR

Of the K'ang-hsi period (1662-1722). It is of dense porcelain and invested with a stone-blue opaque glaze, applied over a surface marked with a network of brown crackle. Has teakwood stand.

Height, 5¾ inches.

235—APPLE-GREEN OYIFORM JAR

Of the Ch'ien-lung period (1736-1795). Covered with a brown crackle surface, over which is an apple-green glaze, of brilliant opaque quality.

Height, 5 $\frac{7}{8}$ inches.

236—CORAL-RED GALIPOT

Of the Yung-Chêng period (1723-1735). It is of finished technique, and is invested with a coral-red glaze, of exceedingly fine quality. Has teakwood stand.

Height, 6 $\frac{1}{2}$ inches.

237—APPLE-GREEN TRIPOD CENSER



237

Of the Ch'ien-lung period (1736-1795). Globular shape on a permanent stand of lotus design. The outer and inner surface is coated with a monochrome glaze of apple-green. The censer is decorated with a band of floral and leaf scrolls, and borders of scepter heads and gadroons, penciled in a darker shade of green.

Height, 6 inches; diameter, 5 $\frac{1}{2}$ inches.

238—CELADON OYIFORM VASE

Of the Ch'ien-lung period (1736-1795). It is invested with a pellucid sea-green glaze, underneath which is a decoration of archaic scrolls, palmettes and gadroons, incised and carved in relief in the paste. Underneath the foot, seal mark of the period.

Height, 8 $\frac{1}{2}$ inches.

239—STARCH-BLUE BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). The globular body and tall tubular neck are encircled with numerous rings, which are modeled in relief in the paste. It is enameled with a starch-blue opaque glaze.

Height, 7½ inches.

240—TURQUOISE-BLUE BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). It is invested with a pale turquoise-blue glaze of opaque quality, and decorated with flowers and leaf scrolls, and bands of palmettes and gadroons, which are incised and filled in with a darker shade of blue.

Height, 9 inches.

241—PALE CELADON VASE

Of the Yung-Chêng period (1723-1736). It is of graceful oviform with receding neck and base. Invested with a pale celadon glaze, of pellucid quality and granulated surface.

Height, 10½ inches.

242—GOURD-SHAPED VASE

After a Sung specimen. Coated with a cream-color glaze, which is minutely crackled throughout. Has teakwood stand.

Height, 8½ inches.

243—ORANGE-YELLOW VASE

Of the Ch'ien-lung period (1736-1795). It is oviform, with tall tubular neck and short, spreading base, and is invested with an orange-yellow glaze of brilliant opaque quality, which is applied over a surface etched with floral motives and border designs. Underneath the foot, engraved seal mark of the period.

Height, 10½ inches.

244—TURQUOISE-BLUE OVIFORM BOTTLE

Of the Ch'ien-lung period (1736-1795). It is invested with a monochrome glaze of turquoise-blue of brilliant opaque quality, applied over a minutely crackled surface. Underneath the foot, a seal mark of the period.

Height, 10¼ inches.



250



254



247



245



251



246

GROUP OF PEACHBLOOM SPECIMENS

GROUP OF SUPERB PEACHBLOOM SANG-DE-BŒUF AND CLAIR-DE-LUNE SPECIMENS

245—PEACHBLOOM ROUGE Box

Of the K'ang-hsi period (1662-1722). The cover enameled with a peachbloom glaze of crushed-strawberry tint and the body flecked with verdigris-green spots. Underneath the foot, six-character mark of the period. Has teakwood stand.

Diameter, 2½ inches.

Illustrated.

246—PEACHBLOOM ROUGE Box

Of the K'ang-hsi period (1662-1722). The cover and body enameled in varied crushed-strawberry tints and the lighter shades of the ripening peach, and exhibiting interesting markings of verdigris-green. Underneath the foot, six-character mark of the period. Has teakwood stand.

Diameter, 2½ inches.

Illustrated.

247—WRITER'S PEACHBLOOM WATER DISH

Of the K'ang-hsi period (1662-1722). Low-circular shape. In varied ashes-of-roses tint. Underneath the foot, finely penciled in cobalt-blue, is a six-character mark of the period. Has carved and tinted ivory stand and cover.

Diameter, 4½ inches.

Illustrated.

248—WRITER'S PEACHBLOOM WATER DISH

Of the K'ang-hsi period (1662-1722). Low-circular shape. Invested with a peachbloom glaze, the lighter shades of delicate pink predominating. Underneath the foot, written in cobalt-blue, is the six-character mark of the period. Has carved and tinted ivory stand and cover.

Diameter, 4½ inches.

249—WRITER'S PEACHBLOOM WATER DISH

Of the K'ang-hsi period (1662-1722). Low-circular shape. Invested with the rich tint of the ripening peach, commingling varied tones of pink. Under the foot, penciled in blue, is a six-character mark of the period. Has carved and tinted ivory stand and cover.

Diameter, 4½ inches.

250—WRITER'S PEACHBLOOM WATER DISH

Of the K'ang-hsi period (1662-1722). Low-circular shape. It is invested with a typical peachbloom glaze, flecked with delicate green. Underneath the foot, written in cobalt-blue, is a six-character mark of the period. Has carved and tinted ivory stand and cover.

Diameter, 4½ inches.

Illustrated.

251—WRITER'S PEACHBLOOM WATER RECEPTACLE

Of the K'ang-hsi period (1662-1722). Semi-globular shape. This specimen gives a slight suggestion of over-firing in some of its almost smoky tints, yet the tones are mellow and varied. Drawn in the paste are three disks of incised archaic-dragon forms. Round the neck are dots of verdigris green. Underneath the foot, penciled in blue, is a six-character mark of the period.

Height, 3½ inches; diameter, 4¾ inches.

Illustrated.

252—WRITER'S WATER DISH

Of the K'ang-hsi period (1662-1722). Low-circular shape. The entire surface is enameled with a pellucid monochrome glaze known as "moonlight-white" or *clair-de-lune*. Underneath the foot is a six-character mark of the period. Has a carved and tinted ivory stand and cover.

Diameter, 4½ inches.

Illustrated.

CABINET SPECIMENS IN CLAIR-DE-LUNE AND APPLE GREEN

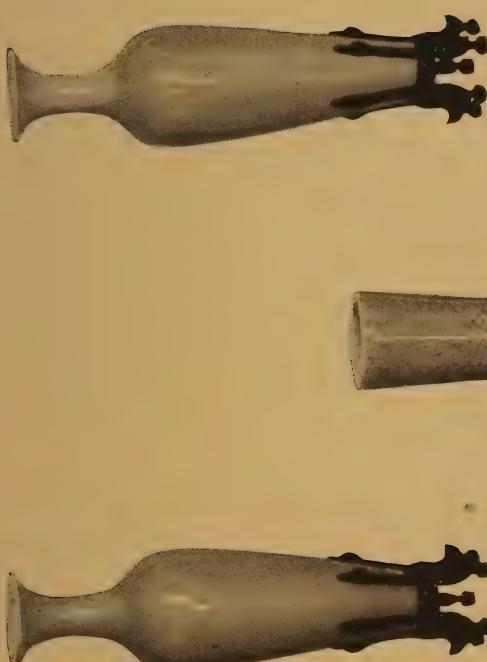
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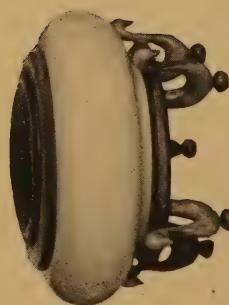
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256



258



252

253—WRITER'S CLAIR-DE-LUNE WATER DISH

Of the K'ang-hsi period (1662-1722). A companion to the preceding specimen (No. 252).

Diameter, 4½ inches.

Illustrated.

254—SUPERB PEACHBLOOM AMPHORA

Of the K'ang-hsi period (1662-1722). Graceful shape, exhibiting in typical form the beautiful play of colors characteristic of the celebrated peachbloom glaze, varying tones of pink predominating. The mark, penciled in brilliant underglaze blue, is composed of six minute characters arranged in two columns. Has slight mend at upper rim of neck, and carved and tinted ivory stand.

Height, 5¾ inches.

Illustrated.

255—BEAUTIFUL PEACHBLOOM AMPHORA

Of the K'ang-hsi period (1662-1722). Gracefully fashioned ovoid body, which is surmounted by a trumpet-shaped neck that has two white rings around the base. It is invested with a rich glaze of velvety aspect, exhibiting the beautiful play of colors which distinguishes the peachbloom vases. The neck is coated inside with a glaze of mottled peachbloom, with verdigris-green markings. The mark underneath, "Ta Ch'ing K'ang-hsi nien chih," is beautifully written in underglaze blue. Has tinted ivory stand.

Height, 7⅞ inches; diameter, 3 inches.

Illustrated.

256—IMPERIAL YELLOW AMPHORA

Fashioned on the lines of the peachbloom vases. It is coated with a monochrome glaze of Imperial yellow, of brilliant opaque quality. Underneath the foot is a six-character mark of K'ang-hsi, penciled in underglaze blue. Has carved teakwood stand.

Height, 7¼ inches.

Illustrated.

257—APPLE-GREEN AMPHORA



258

Of similar form to the preceding, and fashioned on the lines of peachbloom vases. Enameled with an apple-green glaze of opaque quality. Underneath the foot is a six-character mark of K'ang-hsi penciled in underglaze blue. Has carved teakwood stand.

Height, 7½ inches.

Illustrated.

258—ROSE-DU-BARRY EGG-SHELL VASE

Of the Yung-Chêng period (1723-1736). Graceful oviform, with short neck and broad mouth. Invested with a monochrome glaze known as "rose-du-Barry" in varied tones.

Height, 5½ inches.

259—ROSE-DU-BARRY EGGSHELL VASE

Of the Yung-Chêng period (1723-1736). A pendant to the preceding, but the glaze is darker in tone.

Height, 5½ inches.

260—INTERESTING OVIFORM VASE

Of the K'ang-hsi period (1662-1722). Graceful oviform shape. Enameled with a red glaze of the Lang-yao type, displaying various tones of red. Has teakwood stand.

Height, 6¾ inches.

261—SANG-DE-BOEUF GALIPOT

Of the K'ang-hsi period (1662-1722). It is of Lang-Yao porcelain, and is invested with a mottled glaze of typical ox-blood color. The lip is defined by a prominent line of white, and the foot by a biscuit edge, which encircles a base invested with a celadon mottled glaze. Has teakwood stand.

Height, 7 inches.



255

SUPERB PEACHBLOOM AMPHORA

262—LANG-YAO GALIPOT

Of the K'ang-hsi period (1662-1722). It is invested with a fine monochrome glaze, exhibiting the typical mottled play of colors characteristic of *sang-de-bœuf* specimens. The edge of the foot is unglazed, and the base underneath is covered with a rice-color crackle glaze.

Height, 7 inches.

263—PISTACHE-GREEN PEAR-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Covered with a monochrome glaze of pistache-green. The decoration, which is carved in low relief in the paste, underneath the glaze, consists of three large peonies amidst an elaborate foliation, and a band of palmettes and a wide border of gadroons.

Height, 11½ inches.

264—TING-CHOU PILGRIM BOTTLE

Of the Sung dynasty. Under the glaze, of characteristically soft, creamy tone, is a decoration of bat symbols, cloud forms and fillets, and borders of Greek fret lightly engraved in the paste. Two handles on the neck are modeled in the form of archaic dragons.

Height, 12¼ inches.

265—TING-CHOU GALIPOT

Of the Sung dynasty. It is coated with a minutely crackled glaze of soft creamy tone, and is decorated with three conventional lotus tendrils and leaf scrolls, which are carved in high relief in the paste.

Height, 10½ inches.

266—ROBIN'S-EGG BLUE GALIPOT

Of the Ch'ien-lung period (1736-1795). It is enameled with a soft monochrome glaze of robin's-egg blue, over which is a profuse marking of lapis-blue. Has teakwood stand.

Height, 10 inches.

267—TURQUOISE-BLUE BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Globular shape, with tall tubular neck. Coated with a monochrome glaze of pale turquoise-blue, minutely crackled throughout, over which is a running glaze of deep-purple.

Height, 12 inches.

268—ORANGE-YELLOW BOTTLE-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Oviform body with tall, slender, tubular neck. It is of dense porcelain and is invested with an orange-yellow glaze of brilliant opaque quality, which is applied over a surface of pronounced crackle.

Height, 12 inches.

269—MOTTLED-BROWN BOTTLE-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Of graceful shape and finished technique, and invested with a monochrome glaze of mottled brown of brilliant quality, applied over a decoration which is delicately etched in the paste and consists of a bold dragon amidst cloud forms, pursuing the Pearl of Omnipotence.

Height, 12½ inches.

270—ROSE-PINK PEAR-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Coated with a thick monochrome glaze of rose-pink, which has a pear-skin surface.

Height, 14½ inches.

271—PEACOCK-BLUE PEAR-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Globular body with tall, slender tubular neck spreading at the mouth. Enameled with a monochrome glaze of peacock-blue of opaque quality, over which are splashes of deep blue minutely crackled throughout.

Height, 12½ inches.

272—ORANGE-YELLOW JAR-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Oviform body, with broad spreading neck. Enameled with an orange-yellow glaze of opaque quality, applied over a decoration which is etched in the paste and consists of two five-clawed dragons, amidst cloud forms and fire emblems, in pursuit of the Sacred Pearl.

Height, 11½ inches.

273—TURQUOISE-BLUE PEAR-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). It is enameled with a turquoise-blue glaze of opaque quality, and is marked with splashes of deep purple, underneath which is a surface completely covered with a "fish-roe" crackle.

Height, 12 inches.

274—CELADON GALIPOT

Of the Ming period. It is of very dense porcelain, and is coated with a thick monochrome glaze of sea-green, of opaque quality, and marked with a network of brown lines. Underneath the glaze, carved in relief in the paste, is a decoration of peony flowers, amidst an elaborate foliation.

Height, 11½ inches.

275—CAMELLIA-LEAF GREEN BOTTLE-SHAPE VASE

Of the K'ang-hsi period (1662-1722). It is of graceful globular shape, with tall tubular neck. The surface is entirely covered with a network of minute crackle, over which is a monochrome glaze of camellia-leaf green of brilliant opaque quality and iridescent luster. The foot is enameled with the same glaze, and the rim of the mouth is glazed in brown.

Height, 16 inches.

276—CORAL-RED AMPHORA-SHAPE VASE

Of the Yung-Chêng period (1723-1735). Of graceful shape and finished technique. It is invested with a monochrome glaze of coral-red, of fine even quality, and mottled throughout in a darker tone.

Height, 18¼ inches.

Illustrated.

277—SAPPHIRE-BLUE BOTTLE-SHAPE VASE

Of the K'ang-hsi period (1662-1722). It is of graceful globular shape, with tall slender tubular neck, and is coated with a dense monochrome glaze of sapphire-blue of iridescent quality that thickens round the foot, which is without glaze.

Height, 15 inches.

278—TURQUOISE-BLUE OVIFORM VASE

Of the Ch'ien-lung period (1736-1795). Oviform body, gracefully spreading at the base, with short neck. The entire surface is covered with a network of minute crackle, over which is a monochrome glaze of turquoise-blue of brilliant opaque quality, which extends over the rim inside the mouth and invests the base.

Height, 17½ inches.

Illustrated.

279—CELADON BEAKER

Of the Ch'ien-lung period (1736-1795). The whole surface is coated with a celadon glaze, of sea-green tint, which deepens as it thickens in the recesses of the decoration. This decoration, which is executed in relief in the paste, consists of large peony flowers amid elaborate leafy scrolls.

Height, 18½ inches.

280—IMPERIAL PEACOCK-BLUE GALIPOT

Of the K'ang-hsi period (1662-1722). Invested with a monochrome glaze of "shagreen," or peacock-blue, of brilliant opaque quality, which extends over the rim of the mouth into the neck, and deepens as it thickens in the depressions of the decoration. This decoration, which is carved in relief in the paste, consists of a bold five-clawed dragon, cloud-forms, fire emblems and the flaming jewel. The surface underneath the glaze is covered with a network of minute lines, known as *truitée*, commonly called "fish-roe" crackle.

Height, 17½ inches.

Illustrated.

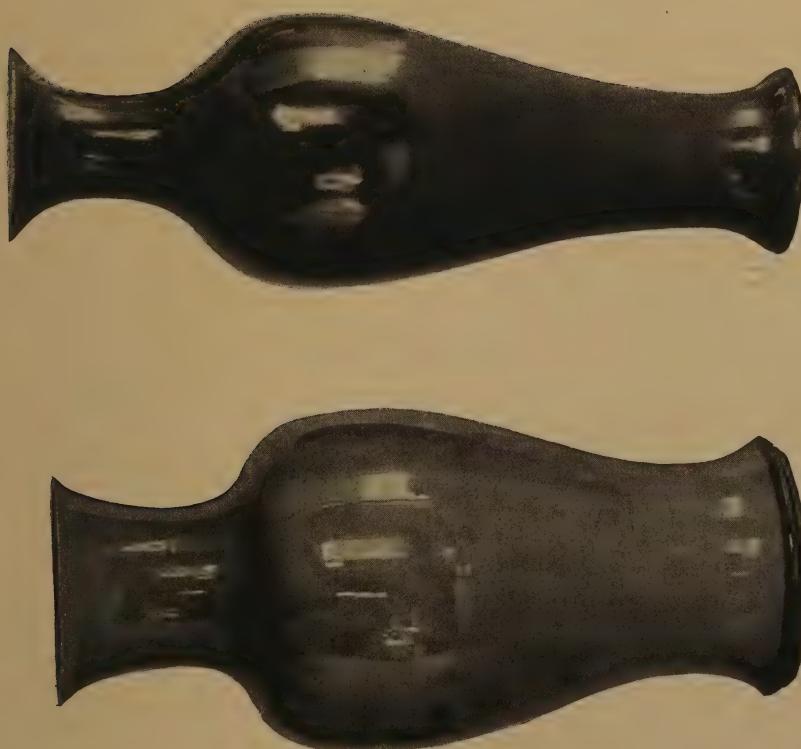
281—SANG-DE-BOEUF PEAR-SHAPE VASE

Of the K'ang-hsi period (1662-1722). The entire surface is covered with a minutely crackled brown glaze, and exhibits around the shoulder and encircling the foot the typical *sang-de-boeuf* hue.

Height, 13¾ inches.

282—LANG-YAO BOTTLE-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Enameled with a monochrome glaze of *sang-de-boeuf* type which displays a beautiful variation of colors and is applied over a finely crackled surface. The lip is defined by a prominent white line, and the



276

SPECIMENS OF CORAL RED AND PEACOCK BLUE



280

inside of the neck, and the base underneath is coated with a pale celadon glaze.

Illustrated.

Height, 13 inches.

283—BEAUTIFUL SANG-DE-BOEUF VASE

Of the K'ang-hsi period (1662-1722). Of rare type, graceful in form and of finished technique. Over a finely crackled ground is a monochrome glaze typical of the rarest Lang-yao specimens; its brilliant tones pass from the paler ruby shades into the deepest flaming crimson. Round base and mouth is a tinge of green, and the lip is defined by a prominent white line, while the foot underneath is enameled with a characteristic rice-color crackled glaze.

Illustrated.

Height, 17 $\frac{3}{4}$ inches.

284—LARGE SANG-DE-BOEUF VASE

K'ang-hsi Lang-yao specimen (1662-1722). It is of tall cylindrical shape, with spreading neck and base, and is enameled with a monochrome-red glaze of fine quality. The surface of the glaze is a superficial network of crackle lines, and its depth reflects the richly mottled tints of *sang-de-bœuf* type and the more brilliant shades of red, particularly round the shoulder and neck. The lip is defined by a rounded rim of white, and the foot underneath is invested with a celadon glaze mottled with the typical “ox-blood” color. (This specimen shows old repair.)

Height, 17 $\frac{1}{4}$ inches.

Illustrated.

**FIVE-COLOR AND OTHER
DECORATED PORCELAINS**

285—PAIR COVERED TEA-BOWLS

Of the Ch'ien-lung period (1736-1795). Tall form and almost of egg-shell thinness. They are decorated with blooming chrysanthemums and butterflies, executed in brilliant enamel colors. Have teakwood stands.



285

286—INTERESTING BOTTLE-SHAPE VASE



286

It is of the so-called soft-paste, with an overglaze of ivory-white and is decorated in the enamel colors of the *famille-verte*, with pine tree, deer, goats and other designs, and has borders of scepter-head scrolls and gadroons carved in relief in the paste. An inscription underneath the foot in Chinese characters has been translated to read that the vase is an exact copy of a Feng-ting specimen of the Ch'eng-Hua period and that the decoration was added some time after the vase was produced, and by order of a certain Chung-Fah-Me, probably during the reign of Emperor K'ang-hsi (1662-1722).

Height, 8½ inches.

287—PEAR-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Decorated with a bold dragon, fire emblems, sacred pearl, and symbolical bats, painted in peachbloom tint or *rouge-de-fer* and cloud forms in underglaze blue.

Height, 13 inches.

288—MANDARIN JAR WITH COVER

Of the Yung-Chêng period (1723-1735). Graceful oviform, of almost egg-shell thinness. In two upright panels, finely painted in brilliant enamel colors touched with gold, are Chinese domestic scenes, landscape and river views. These panels are surrounded by borders of floral and leaf scrolls in underglaze blue, and the intervening spaces are covered with a ground delicately penciled in gold, floral sprays in underglaze blue, and reserves painted in coral-red. The cover is embellished to correspond, and surmounted by a gilt kylin.

Illustrated.

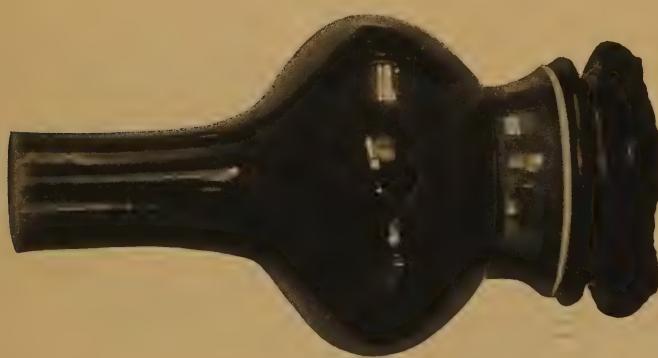
Height, 20 inches.

LANG-YAO SANG-DE-BOEUF VASES

283



282



284



GARNITURE OF MANDARIN VASES

290



288



289



289—MANDARIN VASE

Of the Yung-Chêng period (1723-1735). Graceful oviform, of almost egg-shell thinness. It is richly embellished in brilliant enamel colors with touches of gold, underglaze blue and sepia. The embellishment consists of Chinese domestic and garden scenes, reserves, panels of European subjects, and harmonious border designs.

Illustrated.

Height, 15 $\frac{1}{4}$ inches.

290—MANDARIN VASE

Of the Yung-Chêng period (1723-1735). Pendant to the preceding (No. 289). (Shows restorations and repairs.)

Height, 15 $\frac{1}{4}$ inches.

Illustrated.

291—FAMILLE-VERTE VASE



291

Of the K'ang-hsi period (1662-1722). Amphora-shape body, with short tubular neck, gracefully flaring at mouth. It is decorated in brilliant enamel colors of the *famille-verte* with touches of gold. The decoration around the body depicts a garden scene, with figures of the Emperor and his attendants, the latter bearing gifts, approaching a victorious warrior, who is kneeling before his majesty. Round the shoulder are various symbols in reserve panels, and flowers and scrolls intervening. The neck bears a decoration of flowering plants and bamboo.

Height, 17 $\frac{1}{4}$ inches.

292—FAMILLE-VERTE VASE

Of the Kang-hsi period (1662-1722). Oviform with tubular neck, spreading at the mouth. On the body of the vase, decorated in the brilliant enamel colors of the *famille-verte*, with slight touches of gold, are four figures of the Immortal Genii, each bearing symbols. On the neck are bamboo branches in black, and encircling the shoulder is a band of fret, with detached blossoms and the

Shou symbol in reserves. The foot is encircled by a border of gadroons in yellow and green.

Height, 18½ inches.

293—FAMILLE-VERTE VASE

Of the K'ang-hsi period (1662-1722). Amphora-shape body with tubular neck. The elaborate decoration, which is finely painted in enamel colors of the *famille-verte* and underglaze blue, depicts a garden scene with a royal assemblage receiving an ambassador. Round the neck, Sanscrit characters in underglaze blue and bands of scepter-head scrolls and Greek fret in green and yellow.

Illustrated.

Height, 18¼ inches.

294—FAMILLE-VERTE CLUB-SHAPE VASE

Of the K'ang-hsi period (1662-1722). It is artistically decorated in the brilliant enamel colors of the *famille-verte* with touches of gold, and illustrates a scene from Chinese history, depicting an Emperor accompanied by warriors and dignitaries, assembled on a balcony watching the departure of a soldier bearing the Imperial ensign. Round the shoulder are cloud forms in green, yellow and purple, and on the neck, archaic characters in underglaze blue.

Illustrated.

Height, 18½ inches.

295—FAMILLE-VERTE CLUB-SHAPE VASE

Similar in decoration to the preceding vase (No. 294). Base restored.

Illustrated.

Height, 18 inches.

296—LARGE MANDARIN JAR

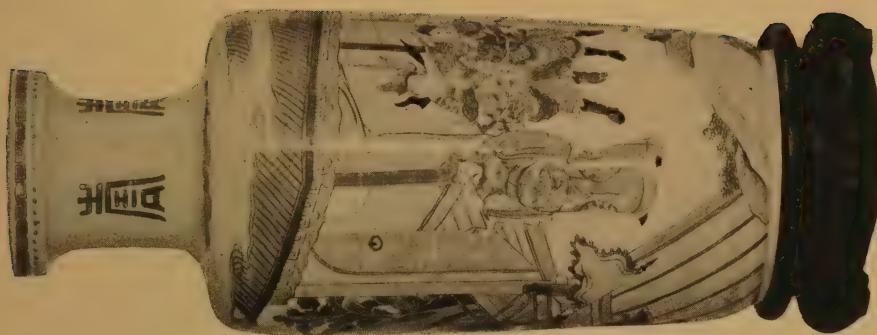
Of the Ch'ien-lung period (1736-1795). Tall oviform, of dense porcelain. Elaborately decorated in brilliant enamel colors touched with gold, with Chinese domestic scenes and landscape and river views in variously-shaped panels. The ground is of coral-red with fret design penciled in gold. Has carved teak-wood stand and cover.

Illustrated.

Height, 22 inches.

FAMILLE-VERT VASES

295



293



294





296

MANDARIN JAR AND IMPERIAL CH'IEH-LUNG VASE



300

297—FIVE-COLOR TEMPLE JAR



297

Of the Ming period. Elaborately decorated in the brilliant five enamel colors of the Wan-li period (1573-1619). The decoration depicts a garden scene in which are numerous figures, some engaged in playing chess, others reading, playing musical instruments or admiring a painting, illustrative of the "Four Elegant Accomplishments,"— Music, Chess, Writing and Painting. In the foreground are a number of children playing various games. Round the rim of the mouth are Buddhistic symbols in green and underglaze blue. Has carved teakwood cover and stand. *Height, 13 3/4 inches.*

298—TALL DECORATED PORCE-
LAIN SEAT

Of the Ming dynasty. It is of tall octagonal shape, with four upright panels, pierced in design of the swastika; the decoration, which is finely executed in the soft colors of the *famille-verte*, consists of peonies, butterflies, leaf scrolls, and reserves of floral motives, dragons and landscapes. *Height, 14 inches; width, 8 1/2 inches.*

299—GRAND FAMILLE-VERTE CLUB-SHAPE VASE

Of the K'ang-hsi period (1662-1722). The tall cylindrical body, with abruptly curved shoulder, is surmounted by a slender tubular neck which finishes with a bold projecting flange. The decoration throughout is of an artistic character and is painted

in brilliant enamel colors, with touches of gold, of the best period of the reign of K'ang-hsi. The elaborate embellishment, illustrating a Chinese legend, depicts an Emperor, dignitaries and their attendants, assembled on a balcony and watching the approach of Si Wang Mu, "Royal Mother of the West," and her fairy troupe, who are approaching on cloud forms for the purpose of presenting to favorite Imperial votaries the fruit of Immortality and other offerings. On the neck of the vase, painted in brilliant enamel colors, is the Triad of the Taoist cult, Fu, Lu and Shou san Hsing, or the three Star Gods of Happiness, Rank and Longevity. Round the shoulder and foot are bands of floral motives on a speckled ground and reserves of Buddhistic symbols.

Illustrated.

Height, 28½ inches.

300—**LARGE IMPERIAL VASE**

Of the Ch'ien-lung period (1736-1795). Bold oviform with short, flaring tubular neck. It is invested with a monochrome glaze of deep-rose color and beautifully decorated with passion-flowers, leafy scrolls and various Buddhistic symbols, all of which are artistically painted in brilliant enamel colors. Round the shoulder is a band of scepter heads in green, and encircling the foot is a gadroon border in turquoise-blue, green and white. Underneath the foot is an elaborate seal mark of the period, penciled in red.

Illustrated.

Height, 22 inches.

301—**LARGE BLACK-HAWTHORN BEAKER-SHAPE VASE**

Of the K'ang-hsi period (1662-1722). Invested with a dense black glaze, applied so as to leave the decoration in reserve. The embellishment, which is elaborate, consists of prunus, magnolia and peony, chrysanthemums, rocks and birds painted in enamel colors of green, white, yellow and purple. This vase bears underneath the foot a six-character mark of Ch'eng-hua, but is undoubtedly of the K'ang-hsi period. (Restorations and repairs.)

Illustrated.

Height, 27½ inches.

Note—Like the following vase, this specimen was always considered to be perfect, but upon removing what proved to be paint to simulate glaze, restorations and repairs were revealed. The vase has recently received the attention of an expert Japanese repairer, and will be sold as "restored and repaired."



299

IMPORTANT FAMILLE-VERTE VASE



301

BLACK HAWTHORN VASES



302

302—LARGE BLACK-HAWTHORN BEAKER-SHAPE VASE

It is enameled with a lustrous black glaze which has been applied so as to leave the decoration in reserve. The decoration, which is elaborate and finely drawn, consists of leafless white prunus trees, emerging from green and purple rocks and extending upward to the mouth of the vase, and birds, bamboo and grasses, painted in green, white and purple enamel colors. Underneath the foot is a six-character mark of Hsüan-tê, but the vase is undoubtedly not earlier than the K'ang-hsi period, and probably as late as Ch'ien-lung (1736-1795).

Note.—In cataloguing this vase, it was discovered that the surface inside of the mouth and neck was coated with white paint to resemble glaze, which, when removed, exposed considerable repairs and restoration. Since it was catalogued the vase has received the attention of a Japanese expert repairer, and will be sold as being imperfect.

Illustrated.

Height, 27 inches.

303—COREAN JAR

Seventeenth century. Oviform, with receding base and foot, and of dense texture. It is enameled with a soft ivory-white glaze, relieved by bands of white and decorated with panels of figures, plants and rocks, and bands of foliated scrolls and gadroons, which are deeply incised in the paste and partly filled in with a creamy white glaze.

Height, 13 inches.

304—COREAN JAR

Seventeenth century. Oviform, with receding base and foot, and of dense texture. It is enameled with a soft ivory-white glaze, over which is a decoration painted in black and orange-yellow of figure subjects and garden scenes in three reserve panels, and bands of floral and leafy scrolls and a gadroon border.

Height, 14 inches.

305—MASSIVE CHINESE POTTERY BALUSTER-SHAPE VASE

Of the early Ming Dynasty. It is of graceful outline, and double-bodied. The external casing is carved and pierced with cloud

forms, foliage and symbols. Round the body, boldly modeled in high relief, are equestrian figures and other figures engaged in agricultural pursuits. The shoulder is encircled by a band of scepter-head scrolls in high relief and pierced work, and the foot by a band of gadroons. It is glazed throughout in cobalt-blue, with touches of pale turquoise-blue.

Height, 16½ inches; diameter, 11 inches.

Illustrated.

306—MASSIVE PIERCED PORCELAIN JAR WITH COVER

Early Ming Dynasty. Oviform, with wide mouth, and an outer carved and pierced casing, and is decorated in turquoise-blue and manganese-purple, with touches of yellow and pale lavender. On the body are numerous figures of the Taoist cult, pine trees and bold cloud forms; above is a band of peonies, and below a border of conventional gadroons.

Height, 19 inches; diameter, 13 inches.

Illustrated.

307—MASSIVE PIERCED PORCELAIN JAR

Of the early Ming Dynasty. Ovoid, with receding neck and base and broad mouth. It is decorated in pale turquoise-blue, with touches of pale-purple and yellow. On the body are numerous equestrian and other figures, and a landscape and distant palace, the intervening space being filled in with bold cloud forms. The shoulder is encircled by a band of peony scrolls, and the foot by a border of gadroons.

Height, 13½ inches; diameter, 12½ inches.

Illustrated.

308—MASSIVE PORCELAIN JAR WITH COVER

Of the early Ming Dynasty. Globular-shape with receding base and neck, and broad mouth. It has a double body, the outer casing of carved and pierced design. The jar is decorated in a deep manganese-purple, with touches of pale turquoise-blue, yellow and pale lavender. Round the body is a group of equestrian



305

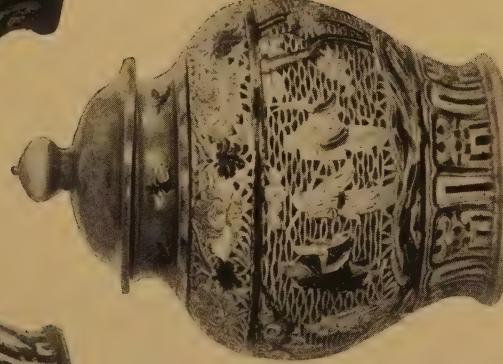
EARLY MING JAR

EARLY MING PORCELAIN JARS

307



306



308



309



figures, pine tree and other designs modeled in relief on a background of pierced cloud forms; above is a band of peony scrolls and phœnixes, and below a conventional gadroon border.

Height, 16½ inches; diameter, 12½ inches.

Illustrated.

309—MASSIVE PORCELAIN JAR

Of the early Ming Dynasty. Oviform with receding foot, short neck and broad mouth. It has an outer carved and pierced casting, and is decorated in deep manganese-purple, with touches of yellow, turquoise and pale lavender. On the body are numerous figures of the Taoist genii, on a background to represent cloud forms. A band of peony scrolls encircles the shoulder, and around the foot is a border of conventional gadroons.

Height, 13 inches; diameter, 12 inches.

Illustrated.

310—MASSIVE PORCELAIN JAR WITH COVER

Of the early Ming Dynasty. Globular shape with receding neck and base, with broad mouth. It is coated with a rich, deep cobalt-blue glaze and decorated in raised outline, filled in with turquoise, pale-purple and ivory-white; on the body are figures of the Taoist sect, pine trees and cloud forms. On the shoulder, scepter-head scrolls filled in with floral motives, and encircling the foot is a band of gadroons.

Height, 18 inches; diameter, 13 inches.

Illustrated.

311—MASSIVE PORCELAIN JAR

Of the early Ming Dynasty. Globular shape with receding base and broad mouth. It is covered with a deep cobalt-blue glaze and decorated in raised outline, filled in with turquoise, yellow and pale-lavender, some parts being new glazed and showing the biscuit. Round the body is an equestrian figure, mandarins playing chess, pine trees and cloud forms. The shoulder is ornamented with a band of scepter-head scrolls within which are the eight Buddhistic symbols, and the foot with a border of conventional dragons.

Height, 13 inches; diameter, 12 inches.

312—MASSIVE PORCELAIN JAR

Of the early Ming Dynasty. Globular shape, with receding base and broad mouth. It is enameled with a cobalt-blue glaze and decorated in raised outline, filled in with turquoise, pale-lavender and ivory-white. Round the body are numerous figures mounted on horses, deer and fabulous animals, pine trees and cloud forms; above is a band of scepter-head scrolls filled with floral motives, and below, a border of conventional gadroons.

Height, 12½ inches; diameter, 13 inches.

313—MING PORCELAIN JAR

Graceful ovoid, with broad mouth. It is decorated in raised outline and filled in with turquoise-blue and ivory-white on a deep-blue ground. The decoration consists of the lotus in bloom, birds, butterflies, rocks and wave pattern. Round the shoulder is a border of festoons of jewels hung with *pendeloques* of emblems.

Height, 13½ inches; diameter, 10½ inches.

314—MASSIVE PORCELAIN JAR



314

Of the early Ming Dynasty. Globular-shape with receding base and broad mouth. It is coated with a lapis-blue glaze of brilliant quality and is decorated in relief and raised outline, filled in with turquoise, ivory-white and pale-purple; on the body are blooming lotuses, with storks and detached blossoms; round the shoulder are festoons of jewels, hung with *pendeloques* of emblems, and encircling the foot are rocks and wave crests.

Height, 16½ inches; diameter, 13½ inches.

315—MING GARDEN SEAT

Dense porcelain. Barrel-shaped, coated with a deep-blue glaze, with bosses of turquoise. It is decorated with a wide central band of peony scrolls, peacocks and masks executed in pierced and relief work and enameled in turquoise, purple, white and yellow. Pierced medallion on top.

Height, 13½ inches; diameter, 12 inches.

316—OVIFORM PORCELAIN JAR

After an early Ming specimen. It is decorated in raised outline, filled in with green, white and yellow enamels, on a mottled blue ground. The decoration consists of the blooming lotus, storks, festoons of jewels hung with *pendeloques* of emblems, and rocks and wave patterns.

Height, 13¾ inches; diameter, 10 inches.

317—ANCIENT CHINESE POTTERY VASE



317

Han Dynasty (B.C. 206-221 A.D.). Bottle form, modeled in the shape of a bronze ritual vessel and enameled with a variegated green, iridescent glaze. It is decorated round the shoulder with a wide band of grotesque equestrian figures pursuing fabulous beasts, interrupted on either side by a monster's head supporting a ring simulating a handle of the vase; the whole worked in relief in the paste.

*Height, 17½ inches;
diameter, 13 inches.*

318—ANCIENT CHINESE POTTERY VASE

Han dynasty. Bottle form, modeled in the shape of a bronze ritual vessel and enameled with a cucumber-green glaze, which has an iridescent lustre. The decoration, worked in the paste, is a band round the shoulder, composed of mythological figures and animals in the style of stone sculpture of the Han Dynasty. (B.C. 206-221 A.D.).

Height, 18 inches; diameter, 14 inches.

319—ANCIENT CHINESE POTTERY VASE

Han Dynasty (B.C. 206-221 A.D.). Fashioned after a bronze ritual vessel. It is enameled with a glaze of mottled green, over which is a coating of silver iridescence; two monster-heads supporting rings are worked in relief on the shoulder, and a rim of bosses encircles the mouth.

Height, 17½ inches; diameter, 14½ inches.



320



322



321

SPECIMENS OF BLUE AND WHITE PORCELAIN

320—BLUE AND WHITE SNUFF-BOTTLE

Of the Ch'ien-lung period (1736-1795). Miniature galipot shape; peony and leaf scrolls in underglaze blue. Has coral stopper and teakwood stand.

321—BLUE AND WHITE SNUFF-BOTTLE

Of the Ch'ien-lung period (1736-1795). Similar to the preceding.

322—BLUE AND WHITE MINIATURE BOTTLE

Of the Ch'ien-lung period (1736-1795). Dragon, fire emblems, cloud forms and sacred pearl penciled in opaque underglaze blue. Underneath the foot a dragon and cloud forms.

323—BLUE AND WHITE SNUFF-BOTTLE

Of the Ch'ien-lung period (1736-1795). Miniature pear-shape and of "soft-paste" type. Dragons, peonies and leaf scrolls finely penciled in underglaze blue.

324—BLUE AND WHITE SOFT-PASTE SNUFF-BOTTLE



Of the Yung-Chêng period (1723-1735). Bold five-clawed dragons, pursuing the sacred pearl, painted in cobalt-blue over a brown crackle surface.

325—BLUE AND WHITE MINIATURE BOTTLE

Of the Yung-Chêng period (1723-1735). Dragon and peony scrolls, penciled in two shades of underglaze blue. Underneath the foot, six character mark of the period. Has teakwood stand.

Illustrated.

326—BLUE AND WHITE SNUFF-BOTTLE

324

Of the Yung-Chêng period (1723-1735). Miniature bottle shape and of "soft-paste" type. Dragon and peony scrolls penciled in two shades of blue. Has coral stopper and teakwood stand.

Illustrated.

327—BLUE AND WHITE HEXAGONAL SNUFF-BOTTLE

Of the Yung-Chêng period (1723-1735), and of the "soft-paste" type. Coated with an ivory-white crackle glaze and decorated in underglaze blue, with the eight famous horses of the ancient Emperor *Mu Wang*. Mark underneath the foot: Yung-Chêng. Made by the order of the Emperor.

Illustrated.

328—PAIR BLUE AND WHITE MINIATURE VASES

The eight Buddhistic symbols and lotus scrolls, penciled in cobalt-blue. Have teakwood stands.

Illustrated.

CABINET SPECIMENS OF BLUE AND WHITE PORCELAIS

328



325



327



326



328



329—BLUE AND WHITE MINIATURE INCENSE JAR



329

Of the "soft-paste" type. Lotus and leaf scrolls painted in rich underglaze blue. On the rim of mouth, four-character mark of Hsüan-tê. (Apocryphal.) Has teakwood stand and cover.

330—WRITER'S BLUE AND WHITE WATER RECEPTACLE

Of the Yung-Chêng period (1723-1735). Semi-globular shape and "soft-paste" type. Covered with an ivory-white crackle glaze and decorated with numerous disk-shape medallions in deep opaque-blue. Has carved teakwood stand.

331—BLUE AND WHITE ROUGE-BOX

Of the Ch'ien-lung period (1736-1795). Decorated in brilliant underglaze blue with a bold dragon, fire emblems and cloud forms. Has teakwood stand.

332—BLUE AND WHITE ROUGE-BOX

Of the Yung-Chêng period (1723-1735). Flattened globular shape and of "soft-paste" type. Butterfly, melons and vine, finely penciled in two shades of blue, over a crackled surface.

333—BLUE AND WHITE MINIATURE INCENSE JAR

Of the Yung-Chêng period (1723-1735). "Soft-paste" type. Ivory-white glaze; two fabulous dragons penciled in two shades of blue. Underneath the foot, four character mark of Ch'êng-hua. (Apocryphal.) Has carved teakwood stand and cover.

334—BLUE AND WHITE SNUFF-JAR

Of the Ch'ien-lung period (1736-1795). "Soft paste," covered with an ivory-white crackle glaze. Storks and border designs painted in fine underglaze blue. Fitted with copper spoon. Has carved teakwood stand.



335



336



337

335—POWDER-BLUE SMALL VASE

Of the K'ang-hsi period (1662-1722). Of graceful bottle-shape and finished technique. It is invested with a mottled cobalt-blue glaze of brilliant texture, known as powder-blue, and decorated in two reserve panels of floral motives, delicately penciled in underglaze blue. Has teakwood stand. *Height, 5 inches.*

336—BLUE AND WHITE SMALL OVIIFORM JAR

Of the K'ang-hsi period (1662-1722). Decorated with five full-blown peonies amid leafy scrolls, finely executed in mazarine-blue of opaque quality on a brilliant white ground. Has teakwood stand. *Height, 3 1/4 inches.*

337—BLUE AND WHITE BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795). Decorated with branches of peaches and pomegranates, symbols of Immortality and Happiness, and band of palmettes, scepter-heads and gadroons, in two shades of blue on an ivory-white ground. *Height, 5 inches.*

338—WRITER'S BLUE AND WHITE WATER RECEPTACLE

Of the Ch'ien-lung period (1736-1795). Semi-globular shape and decorated in brilliant underglaze blue with two five-clawed dragons amid cloud forms and fire emblems, pursuing the sacred jewel. Has carved teakwood stand.

339—BLUE AND WHITE SMALL OVIFORM JAR



339

Of the Ch'ien-lung period (1736-1795), and of "soft-paste" type. Decorated in brilliant underglaze blue with a band of peony scrolls and border of gadroons over a brown crackle surface. Has teakwood stand.

Height, 4 inches.

340—BLUE AND WHITE BOTTLE-SHAPE VASE

Of the Ch'ien-lung period (1736-1795), and the "soft-paste" type. It is invested with an ivory-white crackle glaze and decorated in two shades of underglaze blue, with a figure of one of the Immortals, goats and landscape.

Illustrated.

Height, 6 1/4 inches.

341—BLUE AND WHITE GALIPOT

Of the Ch'ien-lung period (1736-1795). Of graceful shape and finished technique. It is invested with an ivory-white glaze and decorated in underglaze blue, of brilliant opaque quality, with palms, plum in blossom, bird and insect.

Height, 6 1/2 inches.

342—BLUE AND WHITE OVIFORM VASE

Of the Ch'ien-lung period (1736-1795). Magnolia, peonies, birds and insects, painted in underglaze blue, of brilliant quality over a surface marked with brown crackle.

Illustrated.

Height, 6 3/4 inches.

343—BLUE AND WHITE OVIFORM JAR WITH COVER

Of the K'ang-hsi period (1662-1722). Graceful in shape and of fine texture. The embellishment, which consists of three upright dragons amid fire emblems, pursuing the sacred pearl, is finely executed in mazarine-blue of exceedingly fine quality on a brilliant white ground. Has teakwood stand.

Height, 7 inches.

Illustrated.

344—BLUE AND WHITE OVIFORM VASE

Of the Ch'ien-lung period (1736-1795). Invested with an ivory-white crackle glaze and decorated in rich cobalt-blue with tree peonies, rocks, and butterflies.

Height, 7½ inches.

Illustrated.

345—BLUE AND WHITE BOTTLE-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Decorated with various ornaments known as the "Hundred Antiques," which are beautifully penciled in underglaze blue of fine opaque quality. Round the neck is a band of scepter-heads and cloud forms. Underneath the foot, six-character mark of the period.

Height, 8¾ inches.

346—PAIR BLUE AND WHITE BOTTLE-SHAPE VASES

Of the K'ang-hsi period (1662-1722). They are of beautiful shape and perfect technique. The decoration, which is of simplicity, consists of four circular medallions round the body and a band of palmettes encircling the foot, finely drawn and executed in underglaze blue of fine quality. Underneath the foot, written in underglaze blue, is the six-character mark of K'ang-hsi. Have teakwood stand.

Height, 9¼ inches.

Illustrated.

347—BLUE AND WHITE PEAR-SHAPE VASE

Of the K'ang-hsi period (1662-1722). The embellishment, which is artistically drawn and painted in brilliant blue under the glaze on a brilliant white ground, consists of six lotus flowers and conventional leafy scrolls, spreading over the body and part of the neck.

Height, 9¾ inches.

348—PAIR BLUE AND WHITE BOTTLE-SHAPE VASES

Of the K'ang-hsi period (1662-1722). The decoration, which is finely painted in brilliant underglaze blue, consists of ornaments, ribbon and tasseled pendants, and various borders and bands of scepter-head scrolls, fret and floral motives.

Height, 11¾ inches.





342



340



344



346



343



346

BEAUTIFUL BLUE AND WHITE PORCELAINS

349—BLUE AND WHITE HAWTHORN GINGER JAR

Of the K'ang-hsi period (1662-1722). On an opaque-blue ground, marked to represent the cracking of ice, are clusters of small prunus blossoms in white. In three large reserve panels of leaf shape are various ornaments and symbols known as the "Hundred Antiques," painted in underglaze blue on an ivory-white ground.

Height, 8 inches; diameter, 7 inches.

350—BLUE AND WHITE HAWTHORN GINGER JAR



351

351—BLUE AND WHITE OVIFORM VASE

Of the Yung-chêng period (1723-1735), and of the "soft-paste" type. The decoration, which is finely executed in brilliant opaque-blue, consists of mountainous landscapes, showing pagodas and palaces and a river view. Cracked throughout with a network of brown lines.

Height, 14½ inches.

352—BLUE AND WHITE HAWTHORN GINGER JAR

Of the K'ang-hsi period (1662-1722). Decorated with deep cobalt-blue underglaze painting, which is marked with cross-hatched lines of reticulation, suggesting the fissures of breaking ice, and reserve clusters of prunus blossoms. (Repaired.) Fitted with carved teakwood cover.

Height, 8¾ inches; diameter, 7½ inches.

353—BLUE AND WHITE CYLINDRICAL VASE



353

Of the Ch'ien-lung period (1736-1795), and "soft-paste" type. Coated with a soft, creamy-white glaze and profusely decorated with chrysanthemums and leafy scrolls, painted in two shades of underglaze blue. Harmonious borders encircle the shoulder, neck and foot.

Height, 14 inches.

354—BLUE AND WHITE HAWTHORN GINGER JAR

Of the K'ang-hsi period (1662-1722). Decorated in brilliant cobalt-blue of exceedingly fine quality, under the glaze, and presenting branches of the wild prunus tree, with twigs filled with blossoms which alternately spread downward from the shoulder and upward from the base, which are drawn in white reserve against a ground of undulating blue that is enhanced by a reticulation of darker lines, to represent fissures in ice—intended to symbolize the breaking up of winter, the prunus buds denoting the approach of spring.

Fitted with teakwood cover.

Height, 8½ inches; diameter, 7½ inches.

Illustrated.

355—BLUE AND WHITE BOTTLE-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Of graceful shape and very fine texture. It is artistically decorated with flowers of the conventional lotus, symmetrically posed amid a whorl of leafy scrolls, all of which are painted in two shades of underglaze blue of fine quality upon a brilliant white ground. Underneath the foot, six-character mark of Hsüan-tê. (Apochryphal.)

Height, 15½ inches.

BLUE AND WHITE HAWTHORN JARS

358



354



BLUE AND WHITE VASES

364



360



366



356—BLUE AND WHITE BOTTLE-SHAPE VASE



357

357—BLUE AND WHITE GALIPOT VASE

Of the Yung-Chêng period (1723-1735). The decoration, which is finely drawn and executed in two shades of underglaze blue, of fine opaque quality, consists of a grapevine in bearing and figures of two foxes eating the fruit, upon a ground of pellucid ivory-white, with an orange-peel surface. Round the base of the short neck and encir-

cling the foot are Greek fret bands.

Height, 14¾ inches.

358—BLUE AND WHITE HAWTHORN GINGER JAR

Of the K'ang-hsi period (1662-1722). It is invested with a brilliant opaque-blue glaze of exceedingly fine lustrous quality and marked with cross-hatched lines of reticulation, suggesting conventional fissures of breaking ice, and decorated with white reserve clusterings of prunus blossoms intermingled with scattered flowers or buds. Three quatrefoil panels contain varied forms of the Ch'itin, a fabulous monster, painted in like brilliant blue on a white ground. Fitted with carved teakwood cover.

Height, 9 inches; diameter, 7¾ inches.

Illustrated.

359—BLUE AND WHITE HAWTHORN GINGER JAR

Of the K'ang-hsi period (1662-1722). Pendant to the preceding jar (No. 358). (Slight fracture.) Fitted with carved teakwood cover.

Height, 9 inches; diameter, 7½ inches.

360—BLUE AND WHITE BEAKER-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Decorated with figures of the Taoist cult, in numerous quatrefoil reserve panels, and a ground covered with fret pattern, all of which is painted in two shades of underglaze blue.

Height, 18 inches.

Illustrated.

361—MING BLUE AND WHITE GOURD-SHAPE VASE

Of the Chia-Ching period (1522-1566). It is of dense porcelain and of graceful outline. On each lobe is a decoration of medallions of storks amid cloud forms and conventional lotus scrolls and various symbols. A center band and borders encircling neck and base are of floral and leaf scrolls. The decoration throughout is finely executed in Mohammedan-blue, applied under the glaze on a brilliant white ground. Underneath the foot, finely written in deep blue, is the six-character mark of the period.

Height, 19½ inches.

Illustrated.

362—PAIR BLUE AND WHITE BEAKER-SHAPE VASES

Of the K'ang-hsi period (1662-1722). Luxuriantly decorated with conventional lotus flowers and foliage artistically drawn, and executed in underglaze blue of very fine quality upon a brilliant white ground.

Height, 18½ inches.

363—BLUE AND WHITE CLUB-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Invested with a brilliant white glaze and decorated in luminous cobalt-blue with seated figures of Lu Hsing, the "Star of Rank," of





369

IMPORTANT BLUE AND WHITE CLUB-SHAPE VASE

the Eight Immortals, Chung-li Ch'uan and Lü Tung-pin, painted in reserve panels, surrounded by brocaded fillets. Encircling the shoulder and neck are narrow bands of fret and scepter-head scrolls.

Illustrated.

Height, 18½ inches.

364—BLUE AND WHITE OVIIFORM VASE

Of the K'ang-hsi period (1662-1722). Of graceful shape and thin porcelain. The decoration, which is painted in cobalt-blue of brilliant quality, consists of pine trees, rock forms, stags and does, storks and cloud forms. The neck is embellished with floral sprays.

Illustrated.

Height, 18 inches.

365—BLUE AND WHITE CLUB-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Decorated with two bold four-clawed dragons pursuing the Pearl of Omnipotence, and fire emblems, executed in opaque-blue of lustrous quality upon a brilliant white ground. Narrow bands of fret and scroll pattern encircle the shoulder and neck.

Height, 18 inches.

366—BLUE AND WHITE OVIIFORM VASE

Of the K'ang-hsi period (1662-1722). Of graceful shape, thin porcelain, and invested with a pure white glaze. The embellishment, which consists of a mountainous landscape, a river and figures, is painted in cobalt-blue of very brilliant opaque quality.

Height, 18 inches.

367—BLUE AND WHITE CLUB-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Decorated in underglaze blue of exceedingly brilliant opaque quality, with a mountainous landscape, equestrian figures, river view, and boating party, painted upon a brilliant white ground. Encircling the neck are bands of Greek fret and scepter-head scroll.

Illustrated.



365

368—BLUE AND WHITE CLUB-SHAPE VASE

Of the K'ang-hsi period (1662-1722). The decoration, which is painted upon a brilliant white ground in mazarine-blue of opaque quality, consists of massive rock forms and a pine tree, two deer, and storks, some symbols of longevity. Encircling the neck are bands of scepter-head scrolls of Greek fret.

Illustrated.

369—IMPORTANT BLUE AND WHITE CLUB-SHAPE VASE

Of the K'ang-hsi period (1662-1722). Profusely decorated in cobalt-blue of brilliant opaque quality, with a scene representing a mountainous landscape, with an Imperial procession of equestrian and other figures, some carrying banners, others bearing gifts; presumably an Imperial Wedding Ceremony.

Height, 30 inches.

Illustrated.

370—BLUE AND GOLD TEMPLE JAR
WITH COVER

Of the K'ang-hsi period (1662-1722). Of graceful oviform with receding base, and surmounted by a dome-shaped cover; invested with a monochrome glaze of mazarine or sapphire-blue of

brilliant quality, over which is a decoration embodying the conventional lotus and foliage, penciled in gold.

Height, 18½ inches.



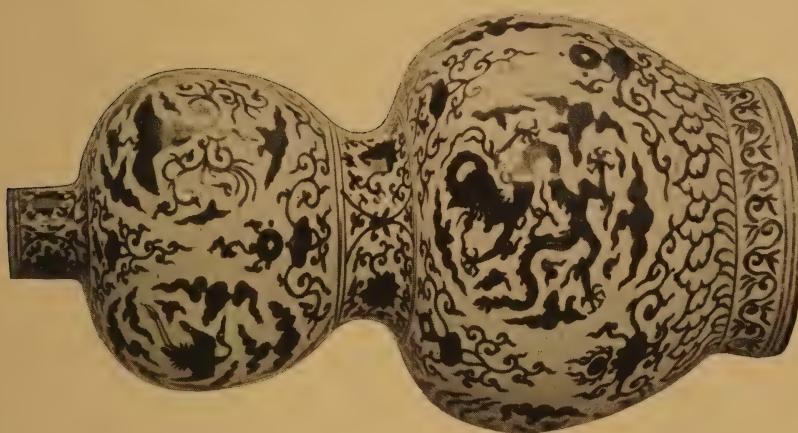
370

K'ANG-HSI AND MING BLUE AND WHITE VASES

368



361



367



371—POWDER-BLUE OVIFORM JAR



372

Of the K'ang-hsi period (1662-1722). Enameled with a mottled cobalt-blue glaze, of opaque quality, known as powder-blue. In four upright and reserved panels are floral motives, birds and rocks, painted in enamel colors of the *famille verte*, and in four trefoil reserves on the shoulder are Buddhistic symbols. Fitted with carved teakwood cover.

Height, 13½ inches.

372—POWDER-BLUE TEMPLE JAR WITH COVER

Of the K'ang-hsi period (1662-1722). Enameled with a powder-blue glaze of brilliant quality. Decorated with flowering plants, painted in enamel colors within leaf and lozenge shaped reserve panels which are outlined with

gilding. The dome-shaped cover is similarly treated and is surmounted by a miniature statuette.

Height, 19 inches.

THIRD AFTERNOON'S SALE

MONDAY, FEBRUARY 17, 1913

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2:30 O'CLOCK

ANTIQUE GREEK AND ROMAN GLASS



373

(Principally specimens selected for Mr. Borden by the late Henri de Morgan, antiquarian, and Mr. Thomas B. Clarke.)

373—THREE SMALL SPECIMENS OF GREEK GLASS

(A) Small urn of purple glass, with silver and gold iridescence.
(B) Miniature pilgrim bottle, with silver iridescence.
(C) Small globular bottle of opaque blue glass and slight silver iridescence.

20² L

17⁵⁰ 374—THREE SMALL SPECIMENS OF GREEK GLASS

17⁵⁰ *for*
(A) Slender bottle, with brilliant silver and gold iridescence.
(B) Small flattened bottle, with two scroll handles.
(C) Small cylindrical bottle, of purple glass, with lustrous iridescence.

17⁵⁰ 375—THREE SMALL SPECIMENS OF GREEK GLASS

17⁵⁰ *for*
(A) Cylindrical bottle of purple glass, with silver iridescence and slight decoration.
(B) Globular bottle of very thin glass and golden iridescence.
(C) Slender bottle, with lustrous iridescence.

17⁵⁰ 376—TWO SMALL SPECIMENS OF GREEK GLASS

Small urn and bottle, with silver iridescence.

17⁵⁰ 377—TWO SMALL SPECIMENS OF GREEK GLASS

(A) Purple glass bottle, with indented sides and silver iridescence.
(B) Purple glass flattened bottle, with silver iridescence.

17⁵⁰ 378—TWO GREEK GLASS SMALL URNS

One of opaque blue glass, the other coated with a brilliant silver iridescence.

17⁵⁰ 379—GREEK GLASS SMALL BOTTLE

Body ornamented with relief heads. Silver iridescence.



379

17⁵⁰ 380—TWO SMALL SPECIMENS GREEK GLASS

(A) Slender bottle, with two handles and spreading foot, coated with a lustrous silver iridescence.

(B) Slender vase, with raised ornament round neck and mouth and with silver and gold iridescence.

17⁵⁰ 381—TWO GREEK GLASS SMALL JARS

One of green glass, with brilliant iridescence; the other of opaque blue glass with indented body.

15^o 382—GREEK GLASS SMALL JAR
Incrusted with a golden iridescence of fine quality. Silver stand.

15^o 383—ANTIQUE BLUE GLASS CAMEO
Bust of Bacchus. First century A.D.
Mounted in Roman gold and with miniature easel.



383

20^o 384—TWO SMALL SPECIMENS OF GREEK GLASS
(A) Beaker-shape vase with two handles of brown glass; silver iridescence.
(B) Slender vase, with swan-like handles and peacock iridescence.

20^o 385—GREEK SMALL GLASS URN
With two handles and indented body. Brilliant silver and golden iridescence.

20^o 386—TWO SMALL SPECIMENS OF GREEK GLASS
(A) Slender vase of green glass, with brilliant peacock iridescence.
(B) Lily-shape vase, with base and thread ornaments and green and gold iridescence.

15^o 387—TWO SMALL GREEK GLASS VASES
One with brilliant silver iridescence, the other of purple glass.

24^o 388—TWO SMALL SPECIMENS OF GREEK GLASS
(A) Oviform bottle, incrusted with a silver and peacock iridescence of lustrous quality.
(B) Cylindrical vase, with spreading body coated with a brilliant iridescence.

21^o 389—TWO SPECIMENS OF GREEK GLASS
(A) Small ewer, with relief thread-like ornament round mouth and indented body. Golden and silver iridescence.
(B) Small jar. Silver and golden iridescence.

15^o *hr* 390—TWO SPECIMENS OF GREEK GLASS

(A) Small bottle of blue glass, incrusted with an iridescence of brilliant quality.
(B) Small pitcher-vase, with relief thread rings and lustrous silver iridescence.

100^o 391—SMALL BLUE GREEK GLASS BOTTLE

Decorated with relief panels of vases, festoons and other ornaments. From Tripoli of Syria, Fourth century, B.C.

Illustrated.

17^o *hr* 392—TWO SMALL SPECIMENS OF GREEK GLASS

(A) Small pitcher-vase, with thread ornament round mouth. Golden and silver iridescence of lustrous quality.
(B) Slender bottle, with brilliant iridescence.

52^o 393—SMALL GREEK GLASS VASE

The body ornamented with two relief heads. Brilliant silver iridescence.

Illustrated.

15^o 394—SMALL GREEK GLASS VASE

With two handles and indented body. Incrusted with a silver and green iridescence of brilliant quality.

30^o 395—GREEK GLASS EWER

Blue glass with decorated band and fine silver iridescence.

Illustrated.

17^o 396—GREEK GLASS GLOBULAR VASE

With broad mouth. Silver and green iridescence.

20^o 397—SMALL DARK-BLUE GLASS BOTTLE

Decorated with a band of zigzag scrolls applied in pale-blue and buff color. Has wire stand.



442

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469

GREEK AND ROMAN GLASS

398—SMALL GREEK AMPHORA

275° With two handles; dark-blue glass, decorated with lines and zig-zag in yellow and green paste. Fourth century B.C., from Athens. Has wire stand.

Height, 3 inches.

15° 399—GREEK PURPLE GLASS BOTTLE

Ribbed body and golden luster.

Height, 3½ inches.

Illustrated.

15° 400—GREEK GLASS GLOBULAR JAR

With broad flange. Golden and silver iridescence of fine quality.

Height, 2½ inches; diameter, 2¾ inches.

15° 401—BROWN GLASS AMPHORA

With two scroll handles. Opaque, thin quality.

Height, 5 inches.

15° 402—GREEK GLASS SMALL VASE

With fluted body and spreading neck. Silver iridescence.

Height, 4¾ inches.

15° 403—GREEK GLASS SMALL VASE

Slender shape, with scroll handles and broad mouth. Lustrous green and silver iridescence.

Height, 4 inches.

13° 404—GREEK GLASS GLOBULAR JAR

Yellow glass, with peacock iridescence.

Height, 2¾ inches; diameter, 2¾ inches.

11° 405—GREEK GLASS UNGUENTARIUM

With relief ornaments and silvery iridescence.

Height, 4 inches.

115 406—GREEK GLASS SMALL URN

With seven handles and relief ornaments. Lustrous iridescence.

Height, 2½ inches.

116 407—GREEK GLASS URN

Golden, silver and green iridescence.

Height, 2¾ inches.

117 408—GREEK GLASS GLOBULAR JAR

With two handles. Purple opalescent glass; brilliant iridescent incrustation.

Height, 2¼ inches.

118 409—GREEK GLASS BOTTLE

Globular body, with slender neck. Peacock iridescence of lustrous quality.

Height, 4¼ inches.

119 410—GREEK GLASS VASE

Dark blue, with a zigzag band and rings in yellow and pale blue.

Height, 3 inches.

120 411—GREEK GLASS EWER

With indented body and thread ornaments. Silver and golden iridescence.

Height, 4 inches.

121 412—GREEK GLASS BOTTLE-SHAPE VASE

With green handles and bands. Coated with a brilliant silver iridescence.

Height, 4¾ inches.

122 413—GREEK GLASS UNGUENTARIUM

With thread ornaments and silver iridescence. Has wire stand.

Height, 5 inches.



395



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473

GREEK AND ROMAN GLASS

220 414—GREEK GLASS BOTTLE

With two rudimentary blue-glass handles. Coated with a silvery iridescence.

Height, 3 3/4 inches; diameter, 3 inches.

152 415—GREEK PURPLE GLASS JAR

Globular shape, with green and silver iridescence.

Height, 2 1/2 inches; diameter, 2 3/4 inches.

110 416—GREEK GLASS BOTTLE

Pale purple, with indented body and incrustation of brilliant quality.

Height, 3 inches; diameter, 2 1/2 inches.

120 417—GREEK GLASS VASE

Opaque green, with relief ornaments round neck.

Height, 4 1/2 inches.

130 418—GREEK GLASS UNGUENTARIUM

Pale green, with thread ornaments and silver iridescence.

Height, 6 1/4 inches.

115 419—GREEK GLASS GLOBULAR JAR

With two rudimentary handles and broad mouth. Golden and silver iridescence.

Height, 3 1/2 inches; diameter, 3 inches.

170 420—GREEK GLASS VASE

Globular shape, with flaring neck of pale purple glass, with relief ornaments and brilliant peacock iridescence.

Height, 3 1/2 inches; diameter, 2 3/4 inches.

170 421—GREEK GLASS JAR

Globular, with indented sides of very thin glass and brilliant iridescence.

Height, 2 3/4 inches; diameter, 3 inches.

110 422—GREEK GLASS GLOBULAR JAR

Purple, with golden and silver iridescence. Flange round neck.

Height, 3 inches; diameter, 2 3/4 inches.

17^o 423—GREEK GLASS AMPHORA

With two handles, and raised rings round neck. Iridescent incrustation.

Height, 4½ inches.

18^o 424—GREEK GLASS VASE

Globular, with broad mouth. Golden and silver iridescence.

Height, 3¼ inches.

16^o 425—GREEK GLASS OVIIFORM JAR

With two rudimentary handles. Pale purple, with a coating of brilliant iridescence.

Height, 3½ inches; diameter, 3 inches.

19^o 426—GREEK GLASS BOTTLE

Oviform, with slender tubular neck. Opaque green, with an incrustation of green and golden iridescence.

Height, 5¼ inches.

55^o 427—ALABASTRON

Rings and zigzag ornaments in white and yellow paste on deep blue ground. Greek glass from Alexandria, Fourth century B.C.

427^o Blue glass Bowl

Height, 5½ inches.

11^o 428—GREEK GLASS BOWL

Semi-globular shape. Of pale green glass, with a silvery incrustation.

Diameter, 2¾ inches.

12^o 429—GREEK GLASS BOTTLE-SHAPE VASE

Thin, with silvery iridescence.

Height, 5 inches.

12^o 430—GREEK GLASS GLOBULAR VASE

With relief spiral decoration and brilliant iridescence.

Height, 3¼ inches; diameter, 3 inches.

15^o 431—GREEK GLASS VASE

Globular shape, with broad mouth. Indented body. Lustrous green and silver iridescence.

Height, 3 inches; diameter, 2 $\frac{3}{4}$ inches.

21^o 432—ALABASTRON

Decoration of zigzag in gray and yellow paste on a deep blue ground. Greek glass from Alexandria, Fourth century B.C.

Height, 5 $\frac{3}{4}$ inches.

12^o 433—GREEK GLASS BOTTLE

Opaque blue, with interesting iridescent incrustation.

Height, 5 inches.

13^o 434—GREEK GLASS URN

Globular shape, with broad flange round neck. Fine green and silver iridescence.

Height, 2 $\frac{3}{4}$ inches; diameter, 3 $\frac{1}{4}$ inches.

14^o each 435—TWO GREEK GLASS BOTTLES

One, low form with tall slender neck and fine blue and silver iridescence; the other with globular body and lustrous iridescence.

Respective heights, 5 and 6 inches.

5^o 436—GREEK GLASS CUP

Incrufted with a brilliant silver and golden iridescence.

Height, 3 $\frac{1}{2}$ inches; diameter, 3 inches.

Illustrated.

15^o 437—GREEK GLASS BOTTLE-SHAPE VASE

Globular body with tall tubular neck, which is ornamented with a band of thread lines. Silvery iridescence.

Height, 5 inches.

20^o 438—TWO GREEK GLASS VASES

One bottle shape, with brilliant golden iridescence; the other, thin, with silver iridescence.

Respective heights, 4 $\frac{1}{4}$ and 4 $\frac{1}{2}$ inches.

85^o 439—GREEK GLASS GLOBULAR JAR

Opaque purple, with a decoration of peacock feathers, and a brilliant golden iridescence. From Egypt and of the Fourth century B.C.

Height, 3½ inches; diameter, 3 inches.

32^o 440—DOUBLE UNGUENTARIUM

Of purple glass, with relief ornaments and silver iridescence. Has wire stand.

Height, 5¼ inches.

25^o 441—GREEK GLASS URN

With two side handles. Incrusted with a silver iridescence of fine quality.

Height, 4¼ inches; diameter, 4 inches.

Chayen 60^o 442—GREEK GLASS BOTTLE

Opaque blue, with spiral pattern in low relief round body and a band of thread lines round the neck.

Height, 5½ inches.

Illustrated.

7^o 15^o 443—GREEK AMPULLA

Yellow glass, with metallic incrustation.

Height, 4¾ inches.

25^o 444—GREEK GLASS URN

Globular-shape handles and thread lines in relief in blue-silver iridescence.

Height, 3½ inches; diameter, 3½ inches.

17^o 445—GREEK GLASS OVIFORM BOTTLE

The body covered with bosses, incrusted with a silver iridescence.

Height, 5¾ inches.

Illustrated.

12^o 446—GREEK GLASS URN

Globular shape, with broad flange of deep purple opaque glass.

Height, 3¾ inches; diameter, 3¼ inches.



471



459



462



453



399



467



468



489



470

GREEK AND ROMAN GLASS

285^c 447—GREEK BLUE GLASS BOWL



447

With ribbed relief ornaments, and thread lines in white. Has wire stand.

Height, 1 $\frac{3}{4}$ inches; diameter, 3 $\frac{1}{2}$ inches.

448—GREEK PURPLE-GLASS AMPHORA-SHAPE VASE

With two opalescent rudimentary handles and silver iridescence.

Height, 6 inches.

Illustrated.

449—GREEK GLASS ALABASTRON

Zigzag bands in white on a dark blue ground. Has wire stand.

Height, 5 $\frac{1}{2}$ inches.

25^c 450—GREEK YELLOW GLASS URN

With blue-glass handles, foot and band.

Height, 3 $\frac{1}{2}$ inches; diameter, 3 $\frac{1}{2}$ inches.

175^c 451—SAPPHIRE-BLUE URN

It is Roman of the First century A.D., and was found at Villa-franca de los Barros, Estremadura, in Spain.

Height, 4 inches; diameter, 3 $\frac{1}{4}$ inches.

Illustrated.

28^c 452—GREEK GLASS BOTTLE

Incrusted with a silver, green and golden iridescence of brilliant quality.

Height, 5 $\frac{1}{2}$ inches.

31^c 453—GREEK GLASS EWER

Pale green, with silver iridescence.

Height, 4 $\frac{3}{8}$ inches.

Illustrated.

15^c 454—GREEK GLASS BOTTLE

Globular body, with tall tubular neck, incrusted with a silver and green iridescence.

Height, 5 inches.

325 455—GREEK BLUE GLASS BOTTLE

Incised and incrusted with a brilliant golden, silver and green iridescence.

Height, 5 inches.

352 456—GREEK GLASS BOTTLE

Of very thin substance. Incrusted with a green and silver lustrous iridescence.

Height, 5 1/4 inches.

Illustrated.

225 457—GREEK YELLOW GLASS URN

Globular shape, with spreading mouth and relief thread-like ornamentation.

Height, 3 1/2 inches; diameter, 3 1/2 inches.

125 458—GREEK GLASS VASE

Globular body, with relief spiral ornamentation and flaring neck. Silver iridescence.

Height, 3 3/4 inches; diameter, 3 1/2 inches.

182 459—GREEK GLASS URN

With indented body and two rudimentary handles. Incrusted with a fine silver iridescence.

Height, 4 inches.

Illustrated.

460—GREEK GLASS BOTTLE

Globular body, with tall slender tubular neck. Coated with a brilliant silver and green iridescence.

Height, 5 1/2 inches.

152 461—GREEK PURPLE GLASS URN

Globular body, with spiral ridges and broad mouth. Silver and mottled-brown incrusted.

Height, 4 1/2 inches; diameter, 3 1/2 inches.

462—GREEK GLASS VASE

Globular body, with trumpet-shape neck. Of very thin glass, incrusted with a brilliant peacock iridescence.

Height, 6½ inches.

Illustrated.

463—GREEK GLASS BOTTLE-SHAPE VASE

Coated with silver iridescence.

Height, 5½ inches.

464—GREEK GLASS URN

With two handles and relief ornaments. Incrusted with a fine silver iridescence.

Height, 4 inches; diameter, 3½ inches.

465—DARK-BLUE GLASS ALABASTRON

Ornamented with a decoration to represent peacock feathers, executed in gray, buff and white paste. Greek glass, from Smyrna, Fourth century B.C.

Height, 6½ inches.

466—GREEK YELLOW GLASS BOTTLE

Globular body, with indentations and tall slender neck. Silver, green and golden iridescence.

Height, 6½ inches.

Illustrated.

467—GREEK GLASS BOTTLE

With handle. Silver and green iridescence.

Height, 4¾ inches; diameter, 3 inches.

Illustrated.

468—GREEK GLASS URN

Pale green, with two rudimentary handles and relief decoration to represent basket work.

Height, 4¼ inches; diameter, 4 inches.

Illustrated.

525 469—GREEK PURPLE GLASS BOTTLE

Globular body, with tall slender tubular neck. Incrusted with a peacock iridescence of brilliant quality.

Height, 5½ inches.

Illustrated.

250 470—GREEK GLASS URN

Pale green, with relief ornamentation round the neck. Incrusted with a fine silver and green iridescence.

Height, 3¾ inches; diameter, 3½ inches.

Illustrated.

150 471—GREEK GLASS BROAD BOTTLE

Very thin and of brilliant iridescence.

Height, 6½ inches.

Illustrated.

25 472—GREEK GLASS URN

Pale yellow, with two green handles. Silver iridescence.

Height, 4¼ inches; diameter, 4 inches.

175 473—QUADRUPLE UNGUENTARIUM

With blue glass handles and thread ornamentation. Has wire stand.

Height, 7½ inches.

Illustrated.

275 474—GREEK GLASS BOTTLE-SHAPE VASE

With spiral pattern in relief. Green and silver iridescence.

Height, 6½ inches.

150 475—GREEK YELLOW GLASS URN

With indented body and two rudimentary handles.

Height, 4¼ inches; diameter, 4 inches.

175 476—GREEK GLASS BOWL

Of very thin body. With indented surface and silver incrustedation of brilliant quality.

Height, 2¾ inches; diameter, 4 inches.

150 477—GREEK GLASS BOTTLE



478

With flattened circular body and tall slender neck. Incrusted with a lustrous iridescence.

Height, 5½ inches.

175 478—GREEK GLASS BOTTLE

Flattened ovoid body, with tall tubular neck. Coated with a fine peacock iridescence.

Height, 7 inches.

479—QUADRUPLE UNGUENTARIUM

With high top handle and elaborate glass thread ornamentation. Has wire stand.

Height, 9½ inches.

Illustrated.

225 480—GREEK PURPLE GLASS BOTTLE

Thin. Globular body with indentations, and tubular neck which has been capped with silver. Incrusted with a fine golden and silver incrustation.

Height, 5½ inches; diameter, 3½ inches.

Illustrated.

125 481—GREEK GLASS BOTTLE

With tall slender neck, which is surmounted by a broad flange. Incrusted with a brilliant iridescence.

Height, 9¼ inches.

482—GREEK GLASS URN

With three handles. Pale green, with slight incrustation.

Height, 4¾ inches.

483—GREEK GLASS BOTTLE

Semi-globular body, with tall slender tubular neck. Coated with a silver and golden iridescence of brilliant quality.

Height, 8½ inches.

350 484—LARGE LAPIS-BLUE GLASS URN

Globular shape, with relief ornaments. Found in France, and is of Roman make of the First century A.D.

Height, 5½ inches; diameter, 4½ inches.



485

485—GREEK GLASS GLOBULAR BOTTLE

275 Very thin and of brilliant iridescence.

Height, 7½ inches; diameter, 4½ inches.

486—GREEK GLASS AMPHORA

275 Of graceful shape, with two blue glass handles. The body fluted and decorated with a spiral design in low relief and coated with slight incrustation. It is capped with silver and has a silver tripod stand.

Height, 8¼ inches.

125 487—GREEK GLASS BOTTLE

Cone-shape body, with tall slender tubular neck. Incrusted with a green, silver and golden iridescence.

Height, 8 inches.

325 488—GREEK GLASS AMPHORA

Graceful shape, with two handles on neck. Incrusted with a silver, green and gold iridescence. Has silver stand.

Height, 8½ inches.

175 489—GREEK GLASS CYLINDRICAL BOTTLE

Thin, and incrusted with a brilliant iridescence.

Height, 8 inches.

Illustrated.

175 490—GREEK GLASS BOTTLE-SHAPE VASE

Oviform, with trumpet-shape neck. Incrusted with a silver and green iridescence of lustrous quality.

Height, 9 inches.

35^o

491—LARGE URN



492

Elaborately decorated with blue glass handles and thread ornaments. It is a typical example of the best work of the glass-making Phoenicia. Has wire stand.

Height, 5½ inches; diameter, 5¼ inches.

Illustrated.

492—GREEK GLASS VASE

22⁵⁰ Globular, with tall spreading neck; thin body and incrusted with a brilliant silver iridescence.

Height, 7 inches; diameter, 5 inches.

27⁵⁰ 493—VERY LARGE URN

Globular shape, with broad mouth. Moonlight-color iridescence. Græco-Roman, Second century B.C. Has a modern solid silver stand made on Greek pattern.

Height, 6½ inches; diameter, 6¾ inches.

48⁵⁰ 494—GREEK GLASS LARGE BOTTLE

Oviform body, with tall spreading neck of very thin substance, and is incrusted with a brilliant iridescence.

Height, 9 inches.

GREEK TERRA-COTTAS

(Procured by Mr. Borden from the late Henri de Morgan, antiquarian, whose manuscript descriptions have been followed in this Catalogue.)



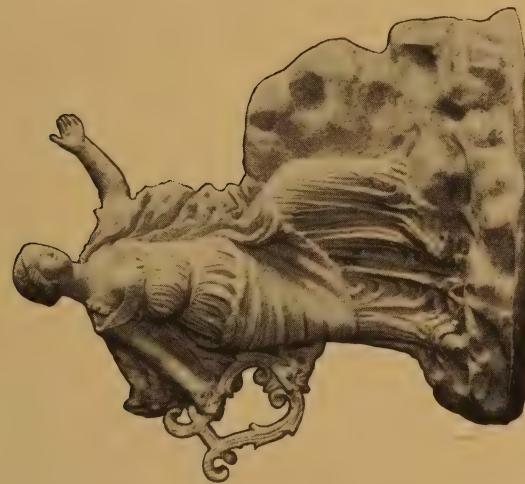
495

495 495—**THETIS AND PELEUS**

Third century B.C. At the foot of a rock, the surface of which is covered with plants, a warrior is defending himself against the attack of a female panther which has surprised him. Back of the warrior a young girl is seated on the ground. She does not seem to be very much frightened by the attack. Her left hand is raised more to restrain the warrior than to solicit his protection, or as an evidence of fright. What is the subject? Greek mythology offers no clue, but we know that the architecture of a certain date used to give to the people of a preceding time their own customs. In all likelihood the group is Thetis and Peleus. As Thetis the Nereid was doomed to marry a mortal, she called the wild beast to her rescue.



499



501

GREEK TERRA-COTTAS



496

525 496—APHRODITE AND EROS

Terra-cotta group found near Smyrna. (Asia Minor.) Van Lennep collection. Standing by a stone column over which hangs a piece of drapery, the goddess is slightly bent forward watching with deep attention a young Eros who is extracting a thorn from her foot. The young god is kneeling, his little wings spreading upward. The expression of his face is very tender. The goddess wears a head-dress, a band and wreath of leaves. In her right hand she holds an apple and in her left her himation. The modeling of the group is most delicate and full of life. On the bodies are traces of the original flesh color. The rock was gray, the himation pink and the hair auburn. Period, Fourth century B.C.

Illustrated.

225 497—THALIA

Terra-cotta figurine from Cyme, Asia Minor. Compare with Lecuyer Plate, C. 2. The figure is standing. Her left arm is resting on the top of a square column from which draperies hang.

Her right hand holds a tragic mask. Her head is bare and her hair is auburn. The drapery is white and pink. The style is very simple and noble. Period, Fourth century B.C.



498

498—THE TANAGRIAN AT THE FOUNTAIN

Fourth century B.C. She stands in a modest and graceful attitude, her left hand resting on the top of a fountain from which water is running. With her right hand she pulls in front of her breast the folds of her loose drapery; her auburn hair is tied by a gilt diadem. This figurine, which preserves much of its original color, is a charming example of Greek art.

499—FEMALE FIGURINE

From Tanagra (Greece). The figure is standing, head turned to the right, and covered by the folds of a large white himation with a broad black border. The kiton or robe is pink. The number 18000 is written below the figure.

whole of the body is enveloped in draperies with the exception of the neck, even the hands being covered by the himation, a common occurrence to be observed in the Tanagra figurines. The hat is conical in shape. The hair is auburn. This is the everyday walking costume familiar to the Greeks. Period, Fourth century B.C.

Illustrated.

370⁰ 500—SEATED FEMALE FIGURE AND CUPID

From Greece, Fourth century B.C. On a bench a female figure is seated in a graceful attitude. Her body is finely modeled and the drapery very simple and noble.

630⁰ 501—SAPPHO

Asia Minor, Third century B.C. Standing on a rock and holding her lyre, the heroine is represented at the moment that she is going to end the misfortune of her life. The style is dramatic and the disposition of the draperies suggests the school of Peramos. Probably inspired by a large fresco.

Illustrated.

775⁰ 502—ANCOTYLE

Fourth century B.C. This terra-cotta group represents a favorite game of the Greek in which the victor had to be carried by the vanquished. The draperies are finely treated, and the pose is very graceful. This same subject exists in various collections, as it was one very popular among the Greeks.

475⁰ 503—EGYPTIAN FUNERARY STATUETTE

This small figure is remarkable for the brilliancy of its blue enamel of the turquoise tone so much in favor among the Egyptians. It is covered with hieroglyphic inscriptions: A dedication of the dead to Osiris. From the vicinity of Thebes.

275⁰ 504—BACCHANTE

Silver gilt. The figure is represented seated, holding a cornucopia. Beside her is a panther.



505

2200
505—MEETING AT THE TOMB

From Greece proper. A masterpiece of Greek art. Fourth century B.C. In the center is a sepulcher monument capped by the sacred symbol, the palmetto. To the right is a warrior, his left hand on his shield, the other on the neck of his horse. At the left of the stele is a woman, her knee on the ground, her left hand on an urn, her right placed on the monument. The group is intact. There are triangular openings at the back, which are noticeable in the Greek or Tanagra, and never in the Asia Minor groups.

The late Barnett Phillips in writing on this group in January, 1891, said: "There is no question that this must have been a copy of some past masterpiece, or that some former work famous throughout Greece suggested it."

500
506—A SOLDIER IN FULL ARMOR

Third century B.C. Standing by his horse, one hand resting on his sword and the other on the neck of the horse. His breastplate is elaborately modeled. It is a work of dignity and specially interesting on account of the costume.

825th 507—THE BACCHIC DANCE

Terra-cotta group. Satyr, Bacchante and Eros. A young Satyr is standing to the right covered with a panther's skin, his left hand raised up and his right thrown over the back of a Bacchante who holds him in a similar way with her left arm. In her right is a tambourine resting over the head of a young Cupid who carries a torch. The Bacchante wears a long robe which makes graceful and delicate folds. Both she and the Satyr are crowned with ivy. From Asia Minor; period, Fourth century B.C. This group has many traces of the original colors, pink, white, gray, etc. It rests on a square high base.

275th 508—THE MOURNER AT THE GRAVE

From Greece. By a square altar a female figure is leaning in a mournful attitude, her head bent forward on her right hand. She holds a lotus leaf fan of the Tanagra type decorated with a red palmetto. On the left of the altar is standing Eros, also an amphora brought as an offering to the dead. The drapery of the figure is most delicate. The face wears a deep expression of sorrow. Period, Fourth century B.C.

509—CHRYSEIS, CHRYSES AND AGAMEMNON

James H. 25th Terra-cotta group from Greece, Fourth century B.C. A young girl is kneeling in front of an old man whom she is embracing in a fit of desperation. Behind her is a hoplite standing, leaning his right hand on the prow of a boat. This represents undoubtedly the "Parting of Chryseis." The old man is Chryses, priest of Apollo, and father of the girl, the same one who plays such an important part in the first verses of the Iliad. Chryseis is draped in a double sleeveless kiton and a himation which only cover the lower part of her body. Her head is bent backward with her hair flowing. It is the finest figure in this group; the grief of the child who is going to part from her father is depicted with a warmth and feeling most effective. The old priest has a white beard, he is draped with a talaise kiton, and wears a cap.



510

All his costume is white, the sacerdotal color. Leaning over his daughter, and pressing her to his heart, Chryses turns himself toward the captor, the mercy of whom he is imploring. This last one is a man in the full development brought by age. He has a reddish beard, his crested helmet is of Corinthian style. Under his breast-plate is a double row of pendants, and there appears a short kiton. Leaning on the prow of his boat he proudly faces the priest, his left arm raised as if he were speaking. There is a dolphin near the boat. This description is by Prof. W. Froehner in the Greau Catalogue, No. 375. Reproduced in the "*Terres Cuites Greau*," Plate 119.

510—THE MARKET PLACE

Terra-cotta group from Greece. Fourth century B.C. On the left of the picture is a draped female figure coming to the market, bringing with her a child. In the center is the merchant, an old woman seated, who is waiting for the customer to make the purchase, while a couple of youths are engaged in a conversation. This is a charming *tableau de genre*, full of life and spirit.

The late Clarence Cook published in the "Studio" a very interesting notice of this group, which has been described also by Cartault and other writers.

511—HERCULES AND OMPhALE

900⁰⁰
110⁰⁰
Terra-cotta group from Asia Minor, Third century B.C. On the left of the group Omphale is seated on a rock, draped in a long kiton; on the right, Hercules is standing. In his right hand he is holding an apple. The modeling of his body is very powerful and in strong contrast with the graceful attitude and treatment of Omphale's drapery, making as a whole a charming composition.

512—LEKYTHOS

From Athens. Fourth century B.C. A scene of funerary offerings is represented in red on white ground. This style in ceramics is typical of Athens.

210⁰⁰
513—AMPHORA

From Nola. Fourth century B.C. This is an example of the best Greek ceramic art. Red decoration on black ground. A female figure, standing, is pouring some wine for a warrior who is also standing.

ANTIQUE JEWELRY FROM SYRIA

(Procured for Mr. Borden by the late Henri de Morgan, antiquarian, and described from manuscript furnished by the latter.)

150⁰⁰
514—LARGE PHOENICIAN GOLD EAR-RING

Repousse angel and filigree work. Set with large garnet. Fifth century B.C.

275⁰⁰
515—GOLD CIRCULAR ROSETTE-SHAPE PENDANT

Decorated with garnets.

125⁰⁰
516—SMALL GOLD PENDANT

Decorated with filigree work.

125⁰⁰
517—PAIR OF GOLD LONG EAR-RINGS

With chains, and set with garnets.

45⁰⁰
518—PAIR SMALL EAR-RINGS

Decorated with rams' heads and various gems, lapis-lazuli, jade and agate. (All these specimens come from Syria.)

180⁵ 519—EGYPTIAN GOLD BRACELET

Decorated with two snakes' heads. Ptolemaic times, Third century B.C.

185⁰ 520—EGYPTIAN GOLD BRACELET

Decorated with two cylindrical tops and made in the shape of a twisted wire. Ptolemaic times, Third century B.C.

185⁰ 521—GREEK GOLD CLASP

With filigree and enamel finials and ornamentation; from Athens, Fourth century B.C.

185⁰ 522—GREEK GOLD CLASP

With filigree tassel ornament; from Cyprus, Fourth century B.C.

185⁰ 523—PAIR OF GREEK EAR-RINGS

Filigree work, from Campania; Fourth century B.C.

185⁰ 524—GOLD NECKLACE WITH CIRCULAR CLASP

Roman work, from Italy, about time of Christian era.

SOLID GOLD JEWELRY FROM GRÆCO-PHœNICIAN TOMBS

Belonging to the Best Period of Greek Art (400-500 B. C.). Found near Tortose, Syria, in 1894.

240⁰ 526—NECKLACE, OR "TORQUE"

Made of two massive gold wires twisted in the shape of a coil. Each end is decorated with a lion's head, chased in solid gold. Around the neck of each lion is elaborate filigree work. The object is of the highest artistic merit.

Weight, 152 grammes.

240⁰ 527—PAIR OF MASSIVE GOLD BRACELETS

Made in the shape of two twisted snakes. The work is most artistic and executed in solid gold.

Weight of the pair, 365 grammes.

370⁰⁰ 528—GOLD MEDALLION

On a flat ground, encircled with a rim, is a head of a youth in high relief. It is a beautiful example of the art of chasing by the Greeks of the fifth century B.C.

Weight, 42 grammes.

70⁰⁰ 529—PAIR OF GOLD HEAD-DRESS ORNAMENTS

To fasten the hair, each ornament decorated with a bust of a youth. Solid gold, finely chased. Greek work. The weight is enough to demonstrate the importance of this jewelry. Most of the objects found in tombs are made of thin gold or plated, as they were intended only as funerary objects. These must have been in their time jewels of the highest value and merit.

GREEK COINS

(Selected by the late Henri de Morgan, antiquarian, and described from manuscript furnished by him.)

This selection was not made as a numismatic collection, but as illustrating the art of the Greek engraver at the best period of art with the finest obtainable specimens.

175⁰⁰ 530—SYRACUSE. B.C. 405-345

Gold. Piece of 100 Litra or Double Dekadrachm (by Euanetos); ΣΥΠΑΚΟΣΙΩΝ. Head of goddess to left, wearing sphendone ornamented with stars, single drop ear-ring and necklace; behind neck signature of artist. EYA[INETOY]. Reverse: Hercules and lion. A very fine specimen.

No. 146 of Montagu Collection, London, 1896. Illustrated, Plate III.

700⁰⁰ 531—SYRACUSE. B.C. 405-335

Silver medallion by Euanetos. From the Montagu collection. No. 150. Plate III. An elaborate description of this unique coin has been published in the *Numismatic Chronicle*, III Series, Volume XI, by Arthur John Evans, under this title: Dekadrachm from the find of Santa Maria di Licodia, Sicily. The following description is given at page 219: "Decadrachms by Euanetos."



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GOLD AND SILVER GREEK COINS

Obv.—Head of Persephone to left wreathed with barley leaves. Inscription: ΣΥΡΑΚΟΣΙΩΝ above; around four dolphins, and beneath the head full signature, EYAINETOY.

Rev.—Quadriga with horses in high action. Nike above and panoply below. (Plate V, Figure 14)

In very fine preservation, and well centered.

Page 266:

"Of all the types of Euanetos represented in this hoard, the latest is unquestionably No. 6, on which the signature appears at full length as EYAINETOY. This interesting type seems to be altogether unpublished. No coin with this inscription or of this type exists either in the National collection, or in any to which I have had access. A single example of this type occurred in the present hoard, and a phototype of it is given on Plate V, Figure 14. (*This coin is now in Mr. H. Montagu's cabinet.*)

"Santa Maria di Licodia, where the present hoard was discovered, corresponds approximately, at least, with the site of the Sikel stronghold of Inessa, that lay between Hadranum and the Galeatic Hybla, on the ledge of lower hills immediately below Mount Etna to the southwest."

After these notes were written this medallion was sold with the Montagu Collection, London, 1896, where it is figured Plate III, and described under No. 150.

532—SYRACUSE. B.C. 404-335

725⁰⁰
verso
Silver Medallion by Kimon. From the Montagu Collection, London, 1896. No. 152. Plate III. Head of Arethusa, hair in net, and wearing broad bandeau; around ΣΥΡΑΚΟΣΙΩΝ and four dolphins; on the one immediately below the neck is the signature of the artist in full, KIMΩΝ.

Reverse: Quadriga driven to left; the horses are in high action, above flying Victory about to crown charioteer; in exergue, suit of defensive armors, cuirass, greaves, helmet; under cuirass ΑΘΛΑ is faintly seen. The signature of the artist, KIMΩΝ, is traceable on the exergual line.

This coin is in a very fine state of preservation and very rare.

Speaking of these two medallions Mr. Barclay V. Head, of the British Museum, writes in his *Historia Numorum*, page 155: "Of

these two magnificent decadrachms the one which is signed by Euanetos is the *chef-d'œuvre* of the art of coin engraving, and as such it seems to have been generally recognized in antiquity, for it served as a model not only for the coins of many other Sicilian towns (Panormus, Centuripe, etc.), but for some coins in Greece proper, such as those of the Opontian Locrians."

225⁰ 533—HICETAS, TYRANT OF SYRACUSE. 287-278 B.C.

Cameo
Gold. His name as chief magistrate appears only on the gold coins. Head of Persephone beautifully executed. ΣΥΡΑΚΟΣΙΩΝ. Reverse: Nike in biga. ΕΠΙ IKETA. Perfect state of preservation, and splendid specimen of Greek art. Very rare.

225⁰ 534—PTOLEMY III. EVERGETES. 274-222 B.C.

Gold Octodrachm. Radiate busts of Evergetes, with trident scepter over shoulder. Reverse: ΠΤΟΛΕΜΑΙΟΥ ΒΑΣΙΛΕΩΣ. Radiate cornucopiae, very high relief, with ΔΙ mint mark; very fine.

100⁰ 535—PTOLEMY I AND II. ARSINOE AND BERENICE. 285-247 B.C.

Gold Octodrachm, ΑΔΕΛΦΩΝ. Heads of Philadelphus and Queen Arsinoe. Reverse: ΘΕΩΝ. Heads of Ptolemy I. and Soter and Berenice. Very fine.

55⁰ 536—SMYRNA. 190-133 B.C.

Silver Tetradrachm from the Montagu collection, London, 1896. No. 583. Plate VIII. Head of Kybele wearing turreted crown. Reverse: within a wreath ΣΜΥΡΝΑΙΩΝ and a monogram. Very fine preservation.

170⁰ 537—PTOLEMY I., OF EGYPT. 311-234 B.C.

Gold stater. Head of Ptolemy. Reverse: (ΠΤΟ)ΛΕΜΑΙΟΥ (Β)ΑΣΙΛΕΩΣ. Quadriga drawn by elephants. ΠΤΟ and monogram in exergue. Very fine preservation.

70⁰ 538—ALEXANDER IV., AEGUS OF EGYPT. 323-311 B.C.

Tetradrachm. Head of Alexander III., with the elephant's skin head-dress. Reverse: ΑΛΕΞΑΝΔΡΟΥ. Pallas standing. Eagle in the field. Indicating Ptolemy's governorship. Very fine specimen.



538
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GOLD AND SILVER GREEK COINS

539—THURIUM. 399-350 B.C.

800⁰⁰
Tetradrachm. Head of Pallas. Her helmet is adorned with a figure of Scylla. Reverse: ΘΟΥΡΙΩΝ. Rushing bull. In exergue, a fish. The coinage of this period, B.C. 390-350, says Mr. B. Head, reaches the highest point of excellence in execution. (Bompois collection.) Fine and very rare.

540—HERACLEA. 330-300 B.C.

120⁰⁰
Didrachm. Head of Pallas in crested Athenian helmet adorned with Scylla. Reverse: ΗΡΑΚΛΙΩΝ faintly; ΚΑΛ on the left. Herakles contending with lion; owl between feet; club in left field. This coin is considered as one of the best specimens of the Greek engraver (from the Billoin collection). Fine, rare.

541—ALEXANDER III., THE GREAT. 336-323 B.C.

500⁰⁰
Gold Stater. Head of Pallas in plumed Corinthian helmet. Reverse: Nike standing left. ΑΛΕΞΑΝΔΡΟΥ ΒΑΣΙΛΕΩΣ. Η and monogram, ΜΥΗΡ. Very fine specimen.

30⁰⁰
542—LYSIMACHUS, KING OF THRACE. 323-281 B.C.

Gold Stater. Head of deified Alexander with horn of Ammon covered with pellets. Reverse: ΒΑΣΙΛΕΩΣ ΛΥΣΙΜΑΧΟΥ. ΔΙ. Pallas Nikephoros seated; a trident below. Very fine.

543—SYRACUSE. B.C. 466-406

From the Montagu Collection, London, 1896. No. 140. Plate II. Silver Tetradrachm. ΣΥΡΑΚΟΣΙΝ, with small *o* beneath the N, showing the correction of the error.

475⁰⁰
“Female head to left, wearing ear-rings and plain necklace, the hair waved and bound with cord wound five times round the hair, which is formed into a chignon, leaving loose curls on crown of the head and at the back of neck; around, four dolphins. Reverse: Quadriga going slowly to right, driven by female charioteer who holds goad, above Nike with wreath about to crown horses, in exergue a locust, very faint. (Head Plate III, B. M. Catalogue. N. 125.)”

This coin is an example of the best style, with still some evidence of archaism. Very fine and rare.

RARE OBJECTS FROM INDIA

(Purchased from Messrs. Marcus & Co. in 1896.)

544—OLD INDIAN PENDANT

Gold and Jaipur enamel. Incrusted with flat diamond, rubies and pearls.

545—INDIAN TALISMAN

From Jaipur. Translucent enamel on gold. Stork and upward feet of Buddha on obverse, and conventional birds and inscription, "The Glorious Lord," on the reverse.

546—ANTIQUE INDIAN BELT BUCKLE

Wrought in silver and incrusted with precious stones. In the center is a large engraved emerald, and surrounding it are, the diamond, ruby, topaz, sapphire, pearl, coral and cat's-eye, the nine sacred gems of India. The ground of foliated design is incrusted with smaller diamonds, rubies and other precious stones.



547

547—SACRED LINGAM (THE SYMBOL)

In miniature form. Carved out of a single emerald; the Indian representation of the phallic emblem, symbol of the creative power, set on a gold octagonal

table with eight feet and surrounded by a delicate railing, all enameled in Jaipur enamel and incrusted with diamonds; brought from India by Herman Marcus, Esq., in 1894.

Note: THE LINGAM (Sanskrit): THE SYMBOL.—An altar to the Hindu God SIVA, the third god of the Hindu Triad, which is composed of BRAHMA (the Creator), VISHNU (the Preserver) and SIVA—the last a Sanscrit word, literally meaning "Happy" or "Auspicious."

The worshipers of Siva assign to him the first place, and to them he is not only the chief deity, but the deity which comprises in himself all other deities. Thus in the "Siva Pura'na" he is addressed as BRAHMA,

VISHNU, INDRA, VARUNA, as the SUN and the MOON, as EARTH, FIRE, WATER and WIND.

Siva has a thousand names by which he is addressed, such as MAHESWARA, "The Great Lord"; SANKARA, "The Conferrer of Happiness"; and MAHA'DEVA, "The Great God."

548—RARE AND BEAUTIEUL ENGRAVED EMERALD AND ENAMEL BUCKLE



The emerald weighing 387 carats; bought in India in 1894 by Herman Marcus, Esq. Set in gold, with incrustation of precious stones, by Marcus & Company, in India style, with Jaipur enamel back.

(*Extract from letter dated New York, April 25, 1896*)

"What is definitely and authentically known is that it is one of three most interesting jewels which were brought from Delhi in 1895—a turban ornament, a necklace, and this emerald. They were procured from a very old Hindu merchant who had had them many, many years and who valued

them on account of their association, and who never before could be prevailed upon to let them go out of his possession. They had come to him in the course of a business transaction with the Maharajah of Benares, who parted with these heirlooms in exchange for a wonderful string of pearls which he coveted. Beyond the mere fact that they were royal heirlooms, the merchant would disclose nothing, but that they possessed for him a special and significant charm was evident by the emotion he evinced at parting with them.

"In Birdwood's 'Indian Arts' the following sentence commences a chapter on the engraving and encrusting of precious stones: 'Gem engraving is an immemorial Eastern art, as the Cylinders of Nineveh, Babylon, and Persepolis testify, and Delhi has always been famous for its practice.' That Delhi may claim pre-eminence is evinced by this wonderful emerald of three hundred and eighty-seven carats, so richly engraved with characteristic Hindu ornament and adorned with a pear-shaped diamond inlaid in the center. Imagination could easily fancy for it a story more romantic even than that of the Kohinoor, but its history will never be told."

(*Signed*) MARCUS & Co.

549—INDIAN JADE BRACELET



549

Fashioned in green jade and mounted in gold and Jaipur enamel, and incrusted with flat diamonds and other precious stones. It is circular-shaped, terminating in two monster heads, the latter wrought in gold.

550—CARVED ROCK CRYSTAL PERFUME BOTTLE

Globular-shaped body with cylindrical neck and curved spout. The entire surface and lid engraved with a floral decoration and incrusted with rubies and other precious stones. Brought from India by Herman Marcus, Esq., in 1894.

551—A MINIATURE INDIA “LINGAM” ALTAR



551

Dedicated to Siva. Emblems on the four corners. 1. Brahma—The incarnation of the Creator. Figure with five heads and four arms. 2. Paberti—Wife of Siva: Hindu goddess. Has four hands: one to protect; one to give; one to dispel ignorance; one “I hold life in my hands.” 3. Ganesa—A God of the Hindus, with human face and elephant’s trunk: “The Elephant God.” 4. The Cow—Symbol of the productive power of the Earth.

OLD FINGER RINGS

From the collection of William M. Chase, N.A., 1896.

552—OLD SILVER FINGER RING

Spanish, set with rose diamonds.

552a—FILIGREE SILVER FINGER RING

Old Russian. Set with a single topaz.

553—OLD PORTUGUESE FINGER RING

Gold, with rose diamonds set in silver.

554—OLD DUTCH FINGER RING

Gold, with brilliants set in silver; on the reverse of setting a tulip in relief.

555—NORWEGIAN PEASANT'S FINGER RING

Silver, engraved and with filigree panel.

556—OLD RUSSIAN FINGER RING

Silver, set with red stones.

557—OLD ROMAN FINGER RING

Silver, with medallion head.

558—OLD PORTUGUESE FINGER RING

With setting in floral design, incrusted with rose diamonds.

559—OLD GERMAN FINGER RING

Gold filigree.

560—OLD RUSSIAN FINGER RING

Silver, carved.

561—OLD SPANISH FINGER RING

Gold and silver, set with rose diamonds.

562—OLD ROMAN FINGER RING

Silver, set with a single red stone.

563—RARE OLD ITALIAN FINGER RING

Gold, with three small cameos set in filigree under glass.

564—ROYAL GOLD RING

With white enameled crocodiles, and an enameled figure within a temple and incased in glass; the bezel enameled in blue, green, and red. A state occasion ring of an East Indian prince.

MISCELLANEOUS CABINET OBJECTS

565—OLD DUTCH SILVER TOY

Miniature chalet. Repoussé pastoral figures.

566—STATUETTE OF ROMAN WARRIOR

In baroque pearl and Vienna enamel.

Height, 5 3/4 inches.

567—OLD DRESDEN GROUP

“The Young Warriors.”

Height, 5 1/2 inches.

568—OLD DRESDEN GROUP

“The Lovers.” Marcolini period.

Height, 6 inches.

569—ANTIQUE SILVER GIFT CUP, WITH DOME-SHAPE COVER

Augsburg. Seventeenth century. Given by the Mayor, Tax Receiver, Register, Bakers and Millers of the town of Heidenheimer, Stuttgart, to Sebastian Hesler, 1729. Inscribed with the names of donors and ornamented with scroll and strapwork borders which are gilt. Augsburg mark.

Height, 5½ inches.

570—FRENCH ENAMEL VASE

Silver ground, with iris, and border designs in purple, green, and blue opaque enamels. From Paris Exposition, 1900.

Height, 11 inches.

571—EUROPEAN CARVED IVORY STATUETTE

“The Young Violinist.”

Height, 7½ inches.

572—EUROPEAN CARVED IVORY STATUETTE

Young lady of the Directoire.

Height, 7 inches.

573—OLD SPANISH FAN

Louis Philippe. Nineteenth century. Decorated on the obverse with male and female figures, in garden; on the reverse with landscape. Mother-of-pearl blades, carved in openwork and inlaid with gold and silver.

574—OPAL NODULE

In ironstone, from Queensland, Australia.

575—LARGE SPECIMEN OPAL

In ironstone. With relief carving, “Toilet of Venus.” From Queensland, Australia.

Diameter, 5 inches.

576—PERSIAN DAGGER

Indian jade handle, incrusted with rubies and emeralds and gold inlays.

577—ENAMEL HEART-SHAPED CACHOU BOX

With spring lid, which is incrusted with an olivine.

578—GOLD AND ENAMEL BONBONNIÈRE

Mythological subjects in panels. Floral borders.

579—TORTOISE-SHELL SNUFF BOX

Exquisitely carved ivory panel inserted in lid: "Love's Offering."

580—OLD TORTOISE-SHELL OBLONG SNUFF BOX

Gilt mounts and lining. Landscape painting inserted in lid.

581—GOLD AND ENAMEL SNUFF BOX

French. Nineteenth century. Hinged lid, embellished with a landscape and river view. The sides and bottom covered with turquoise and white enamel.

582—GOLD AND ENAMEL WATCH

French. Nineteenth century. Open face, with white dial, the back of lapis-blue enamel.

MISCELLANEOUS OBJECTS

583—ITALIAN BRONZE LIBATION CUP

With leaf-scroll handle terminating in relief figure of cherub, and with two goats on the rim of mouth. Fashioned after an antique.

Height, 9½ inches.



586

WEDGWOOD PORTLAND VASE

585—ROCK CRYSTAL HANGING VASE WITH COVER



585

Suspended by crystal link chains, and beautifully mounted in filigree gold and enamel, which is incrusted with numerous small brilliants, rubies and emeralds; the cover surmounted by a large pearl finial. The whole suspended in a gilt ormolu frame of Sixteenth century design. Has glass shade and plush stand.

586—THE WEDGWOOD “PORTLAND VASE”

“In 1789, after nearly four years of arduous labor, Josiah Wedgwood completed what is, without any manner of doubt, the most important single piece of pottery with which his name is connected—the reproduction, in Jasper Ware, of the so-called ‘Portland Vase.’

“The original, an Alexandrian glass cameo of the First Century B.C., was exhumed from a tumulus near Rome in 1623 and fell into the hands of Maffeo Barberini, Pope Urban VIII, by whose family it was retained, and known as the Barberini Vase until 1784. Acquired by Sir William Hamilton in

that year, it was sold by him to the Duchess of Portland, at the sale of whose famous ‘Museum’ it was bid in by her son, the third duke, for £1,029. It was lent by him to Wedgwood for the purpose of copying and some thirty years later was deposited by the fourth duke in the British Museum, where it is still on exhibition in the Coin Room.

“A widely spread and curious misapprehension seems to exist regarding the number of copies of the vase which Wedgwood executed during his lifetime. It is often asserted that Wedgwood made, at the very outset, fifty copies, which he sold by subscription, and it is customary to debate whether or not some particular example may lay claim to the title of being ‘one of the fifty.’ The facts really seem to be that Wedgwood made and sold by subscription no more than twenty and of these, Mr. Rathbone asserts, only sixteen can to-day be definitely traced by documentary evidence. But until his death in 1795 Wedgwood continued to produce copies, continu-

ally increasing in excellence, and for some ten or fifteen years after his death his son, Josiah, employing the same artists as his father, with the exception of Webber, produced copies which were to all intents and purposes the equal of those first made. Even so, however, so slow and careful were the processes employed that it is safe to assert that between 1789 and 1805 no more than fifty copies in all were made.

"It remains only to add that, as the Portland Vase reproduction is quite properly regarded by collectors as the most important piece of old Wedgwood in existence, so the prices at which it has sold during the last sixty years are a curious index to the increasing estimation in which Wedgwood's productions in general are held.

"Thus in 1849 the Fulk copy was bid in by the family of that pioneer among Wedgwood collectors for \$100, while a score of years later the copy in the Parnell collection sold for \$865. In the early nineties W. Durning Holt's copy sold for over \$1,000, and less than a decade ago, in 1902, that belonging to the late Dr. Propert brought \$2,000 at Christie's. A copy in the Robert Hoe Collection sold by the American Art Association in 1910 brought \$725."

The late W. C. Prime, authority on ceramics, after examining the Borden copy, wrote as follows:

38 EAST 23RD STREET, NEW YORK, Oct. 29, 1894.

This Wedgwood copy of the Portland vase seems to me to be one of those early ones which were made after the first lot of subscription vases—of those there were only some twenty. It is, however, well settled that Josiah Wedgwood, Senior, and his son, made more or less of these copies before and simultaneously with and after the subscription vases. The presence of the impressed | under the name leads me to think this vase is after the subscription vases. All these issues are equally valuable.

W. C. PRIME.

Height, 10½ inches; diameter, 6½ inches.

Illustrated.

587—OLD ITALIAN FAÏENCE VASE (VASO DA SPEZIERA)

Castel-Durante (Urbino) *craquelé*. Decorated with border motifs in green and orange-yellow scroll painting on dark blue ground, the middle banderole bearing pharmaceutical inscription (of its original contents) in blue. The reverse shows scrolls inclosing a small mascaron; Seventeenth century. Mounted on carved and gilt base with cover to match.

Height, 12 inches; diameter, 8 inches.

Total height, 20 inches.



589

MINTONS VASE BY SOLON



588

588—BEAUTIFUL WEBB CAMEO GLASS PLAQUE

“The Toilet of Venus.” Executed in white on a dark-blue ground, by George Woodall, sculptor, and considered to be his masterpiece. Signed at the lower right. Mounted in an easel frame.

Diameter, 17½ inches.

589—MAGNIFICENT MINTONS VASE

A masterpiece by the famous Solon. Of graceful amphora shape, with two leaf-scroll handles, and square plinth. It is covered with a monochrome glaze of lapis-blue. The embellishment, which is in *pâte sur pâte* and most artistically rendered, is entitled “Cupid’s Toll,” and is described as follows by Solon: “The toll has to be paid by those who pass through Cupid’s gates. On one side a wise matron is endeavoring to keep back a group of timid nymphs, and warns them of the dangers of the path. On the other side, a group of dancing and singing girls is incited to hurry through the gates by a laughing bacchante.” The border designs are in the style of ancient Greece, and richly executed in gold and tones of turquoise, sapphire-blue, and olive-green, enhanced by gilding. *Height, 37½ inches; diameter, 12 inches.*

Illustrated.

590—GRAND IVORY TANKARD

A section of a large tusk, which is carved in bold relief with a scene representing mounted and other figures, who are slaying a tiger which is about to attack a mother and child in a jungle. Elaborately mounted in silver by Tiffany & Co.

Height, 26½ inches; diameter, 11 inches.

Illustrated.

591—GERMAN CARVED WOOD BAS-RELIEF

“The Arrival at the Dance” after the celebrated painting by Defregger. Mounted in frame under glass.

Height, 13¾ inches; length, 19 inches.

592—FRENCH BRONZE

“Ariadne.” Golden-brown patina; black marble base.

Height, 20 inches; length, 16 inches.

593—RUSSIAN BRONZE GROUP

“Avenged.” Modeled by E. L. Anceray and cast by Chopin, 1874.

Height, 18½ inches; length, 19½ inches.

594—IMPORTANT BRONZE VASE

Lily shape and finished with a golden patina. The ornamentation, which is artistically modeled in high and low relief, consists of nude male and female figures, a winged monster and numerous female heads. Subject: “The Dream,” by Raoul Larche. Siot fondeur, Paris.

From the Exposition Universelle, Paris, 1900.

Height, 30 inches; diameter, 17 inches.

595—ONYX PEDESTAL

For the preceding. Of Corinthian column design, with capital and mountings in gilt bronze. Revolving top.

Height, 45½ inches.



590

GRAND IVORY AND SILVER TANKARD

596—A MINIATURE PORTRAIT

Of Philippine Welser (1530-1588), delicately painted on thin Chinese tissue or similar transparent material, by an unknown German (?) artist. Mounted in an ebonized wood easel frame.

597—FINE SAVONNERIE PICTURE

“A Man and a Maid Drinking Wine,” after David Teniers. This painting in woven colors is of mellow tone, rich but subdued, great vigor of drawing and strength of modeling. The expression of the three figures depicted is vivid, each in its individual manner. In a dusky corner of a room with brownish walls a virile old man with strong features is seated at a heavy wooden table, facing the spectator but looking with a very intent gaze at a young woman seated at his left and in front of the narrow table, with whom he is in earnest and apparently gallant conversation. She faces the left but inclines herself very gently toward him, and he has leaned forward and encompassed her shoulders with his left arm, while his right hand still clutches the tall flagon from which he has been pouring wine into the generous glass that she clasps in both hands. He is clad in golden-brown and wears a dark cap. She has a pinkish-white waist with lace about the neck, a greenish-blue skirt and blue apron, and wears one of the small Dutch caps of the period, which reveals her light hair just over the forehead. The faces of both are warm in hue; his a little swarthy, hers with pink cheeks and lips—the lips parted. Through a small window over their heads and behind them, of which they are regardless, an elderly dame is looking in, with an expression of particularly keen interest and a complete absence of pleasure in what she has discovered.

Height, 21½ inches; width, 17½ inches.

598—LARGE METAL-WORK BOWL

Designed after an antique by Messrs. Tiffany & Co. It is of gun-metal finish, with etched designs and numerous openwork bosses.

Height, 6½ inches; diameter, 19¼ inches.

599—SILVER-MOUNTED FAVRILE GLASS PUNCH BOWL

Large globular-shaped bowl, with rich opaline iridescence; richly mounted in silver repoussé to represent a pearl rising out of the water and borne upon wave crests. The mounted sides, including numerous Favrile glass bosses, sustain three spiral loops of glass which hold three silver and Favrile glass ladles to match. Mounted on low ebonized wood base. Made by Tiffany & Co.

Height, 14 $\frac{1}{4}$ inches; diameter, 21 inches.

601—LARGE OLD TAPESTRY PANEL

Flanders. Seventeenth century; fine point. Representing the "Judgment of Solomon," as related in the First Book of the Kings, chapter iii, verse 25, "And the King said, Divide the living child in two, and give half to one, and half to the other." The scene, with numerous figures, is centered by Solomon on his throne under a canopy, surrounded by princes of Israel and people of his kingdom, the foreground presenting the dead child lying supine on the tessellated marble floor, while the living child is held partly by the soldier, with sword ready to cleave it in two, and the woman who was inclined to claim it as her own. The background shows red and green marble columns and vistas of the temple in the distance, the wide border, woven (*en suite*) in fine point, involving fruit, garlands and vessels, each of the four corners sustaining kneeling figures, while the sides hold oval medallions with small allegorical figures. The upper border is centered by a heraldic cartouche with the sinister band of a "debruised" lion, in oval shield; indicating the personage for whom this tapestry was originally made. The lower border margin sustains mark F. F. (Fabrique de Flandre), with that of the weaver's emblem. Period, Seventeenth century.

Height, 10 feet; width, 9 feet.

Illustrated.



REMARKABLY FINE PERSIAN SILK RUGS

602—SMALL DERBEND SILK RUG

Closely woven all-silk pile and fine lustrous texture. Panel presenting a soft reseda-colored ground of changeable tonality, relieved by ruby-red and deep sapphire-blue medallion design, with varied stellated centers. Framed by a series of borders which show conventional scroll and floral details; the main border sustaining a ruby-red ground in harmony with the enclosed medallions.

Length, 5 feet 8 inches; width, 4 feet.

603—SMALL DERBEND SILK RUG

Closely woven all-silk pile and fine lustrous texture. Panel presenting pearl-gray ground of changeable tonality, with medallion motif in old rose, including stellated centers and flowered details in varied delicate colors. Framed by a series of blue and red borders; the central showing conventional floreated and scroll patterns in varied light colors on ruby-red ground to harmonize with the enclosed medallions.

Length, 5 feet; width, 4 feet.

604—PERSIAN SILK PRAYER RUG

Closely woven all-silk pile and lustrous texture. Panel showing soft light changeable pearl-gray and celadon-green hues, with fanciful arch and floreated pendant, while the two blue columns enclose minute floral details in light colors, the narrow upper panel and mihrab corners sustaining light rose and yellow scrolling motifs to match the surrounding borders, which are chiefly composed of small red flowers on light ground.

Length, 5 feet 6 inches; width 4 feet.

605—PERSIAN SILK PRAYER RUG

Closely woven all-silk pile and fine lustrous texture. The soft pearl-gray panel sustaining a red floral pendant with two blue columns, delicately flowered and matching the blue mihrab cor-

ners, which hold tree motifs. The narrow upper panel presents a ruby-red ground; the numerous borders which frame the cuneiformed prayer niche show varied floral details and colors, in the style of old Ghiordes weaves.

Length, 5 feet 6 inches; width, 4 feet.

606—PERSIAN SILK PRAYER RUG

Closely woven all-silk pile, presenting a shimmering pearl-white panel, with small floral pendant and two slender columns, that involve interlaced scrolls, rising to the cuneiformed mihrab. The latter with azure-blue ground color, sustaining leafless-tree motifs in light red. The prayer niche is surrounded by varied delicate borders in conventional design, including blue and yellow body colors.

Length, 5 feet 7 inches; width, 4 inches.

607—PERSIAN SILK PRAYER RUG

Closely woven all-silk pile and gleaming texture. Presenting a deep claret-red panel, with light flowered pendant and slender columns to match, rising to meet the soft yellow-toned cuneiformed mihrab, including delicate floral designs in light colors. Similar-toned colors appear in the bordering, with conventional flower and scroll details.

Length, 5 feet 6 inches; width, 4 feet 1 inch.

608—PERSIAN SILK PRAYER RUG

Closely woven all-silk pile, presenting a maroon-red panel with lustrous sheen relieved by two slender yellow columns rising to the cuneiformed arch with turquoise-blue mihrab corners; a small floral pendant hangs from the central point above. The prayer niche is surrounded by numerous borders in conventional floral and scroll design; harmonious contrasting colors, including turquoise-blue.

Length, 5 feet 6 inches; width, 4 feet 3 inches.

609—PERSIAN SILK PRAYER RUG

Woven in fine silk with lustrous texture. The panel presents a soft reseda-colored ground with changeable silvery tones, relieved by a small pendant in delicate yellow and red. The two

slender columns are delicately woven in like shades, showing small red floral details to match the mihrab arch. Narrow panels at either end include small red flowers. The prayer niche is surrounded by numerous borders, with a conventional design, including soft golden-yellow and ruby-red tones.

Length, 5 feet 6 inches; width, 4 feet.

610—PERSIAN SILK PRAYER RUG

Woven in fine silk with lustrous texture. The panel presents a soft salmon-colored ground, relieved by double columns rising to meet the fanciful arch, the central point of which holds a suspended star and crescent with flowering. The mihrab corners, enclosing red tree motifs, are followed by a narrow upper panel with light ground. The several borders show typical Ghiordes details and soft blending colors.

Length, 5 feet 10 inches; width, 4 feet.

611—PERSIAN SILK PRAYER RUG

Closely woven all-silk pile, presenting changeable reseda- and pearl-colored panel, with slender columns and cuneiformed arch, from which a floral pendant is suspended, the corners of mihrab showing delicately flowered fretting in soft yellow and gray on soft reseda-green ground. A narrow panel above shows light green with floral scrolls, while a similar panel below shows a contrasting red ground. Framed by varied borders in typical designs and colors.

Length, 5 feet 9 inches; width, 4 feet.

612—PERSIAN SILK RUG

Woven in fine silk, with lustrous texture. Panel presenting a soft golden-yellow ground, relieved by a large branching “tree of life” in sapphire-blue; while the small corner motifs with scrolls sustain floral details. Framed by triple borders in conventional form, including a wide red middle border with floral designs, flanked on either side by contrasting narrow black bordering, showing delicate scroll motifs in light colors.

Length, 6 feet; width, 4 feet.

613—PERSIAN SILK PRAYER RUG

Closely woven all-silk pile and fine[®] velvety texture. Presenting a deep rose-colored panel, with pendant lamp bearing Arabic letters, and slender double columns in light blue and yellow. The pointed soft yellow mihrab, which encloses an scalloped border, is followed above by a narrow panel of light-blue tone matching the columns. Finished by a series of borders with soft yellow, sapphire-blue and red grounds, relieved by varied floral and scroll motifs.

Length, 6 feet; width, 4 feet 5 inches.

614—PERSIAN SILK PRAYER RUG

Closely woven all-silk pile, presenting a light changeable reseda- and pearl-colored panel, which sustains a mosque lamp and two slender red-flowered columns, rising to the arch of mihrab, enclosing delicate red and yellow floral scrolls. The narrow upper panel with flowered blue ground forms a harmonious contrast with the several yellow and red-flowered borderings.

615—PERSIAN SILK RUG

Woven in fine silk with lustrous texture. Panel presenting a soft golden-yellow ground, relieved by a large branching “tree of life” in sapphire-blue, while the small corner motifs with scrolls sustain floral details. Framed by triple borders in conventional form, including a wide red middle border with floral designs, flanked on either side by contrasting narrow black bordering showing delicate scroll motifs in light colors.

Length, 6 feet 3 inches; width, 4 feet.

616—PERSIAN SILK RUG

Closely woven all-silk pile, presenting a ruby-red ground with fanciful yellow medallion enclosing conventional blue floral scrolls. Blue tree motifs spring from the two ends, where open ornamental corners in varied colors finish the field. Framed by a series of borders of varied design, including a central border with formal floral patterns on deep sapphire-blue ground, matching the enclosed emblematic trees.

Length, 6 feet 3 inches; width, 4 feet 7 inches.

617—PERSIAN SILK PRAYER RUG

Closely woven all-silk pile, presenting a rich ruby-red ground centered by an emblematic cypress tree motif involving twining serpents and fish details, surrounded by palms, herati and orchid plants in varied colors. The light flowered mihrab arch is formed by a pair of peacocks (face to face), with long, sweeping tails, woven in two shades of blue. The central border, with deep sapphire-blue ground, sustaining numerous Koranic inscriptions in vignetted forms, is flanked by narrow bands in contrasting colors.

Length, 6 feet 6 inches; width, 4 feet 5 inches.

618—PERSIAN SILK PRAYER RUG

Closely woven all-silk pile, presenting a shimmering light cherry-red panel, with flowered pendant and a pair of slender columns rising to the scrolled reseda-green arch, bearing delicate flower patterns. A narrow upper panel of azure-blue is balanced below by a like narrow panel of soft green. The surrounding borders, in varied light colors, include a wide border with herati and floral designs on a sapphire-blue ground.

Length, 6 feet 6 inches; width, 4 feet 6 inches.

619—PERSIAN SILK PRAYER RUG

Closely woven all-silk pile, panel presenting a pearl-gray tone with changeable sheen, relieved by a dark floral pendant posed between the slender flowered columns that rise to the mihrab arch and showing a soft greenish-blue with light floral detail. The prayer niche is surrounded by numerous borders in conventional design and colors, including the central border, with deep-red body color.

Length, 6 feet 6 inches; width, 4 feet 6 inches.

620—PERSIAN SILK RUNNER

Woven in fine silk of lustrous texture, presenting a deep sapphire-blue ground with delicate floral all-over pattern, relieved by a light-colored central medallion and corner motifs at either end, enclosing similar floral details. Finished by a series of narrow borders in harmonious and rich colors, with the lotus floral and scrolled details.

Length, 17 feet; width, 2 feet 9 inches.

621—LARGE PERSIAN SILK RUG

Closely woven silk pile and fine velvety sheen. The field centered by a wide longitudinal band with two cross-sections, forming six panels that present prayer niches in miniature, involving floral and fruit motifs on varied light-colored grounds. Numerous borders with minute details surround the field; the main or central border shows a sapphire-blue ground with conventional lotus flowers and herati foliations in typical colors.

Length, 16 feet 6 inches; width, 10 feet 6 inches.

622—LION-SKIN RUG

Large size. Mounted with head, and lined throughout.

Tip to tip: Length, 10 feet 6½ inches; width, 7 feet 2 inches.

623—POLAR BEAR-SKIN RUG

Mounted with head, and lined throughout.

Tip to tip: Length, 8 feet 2 inches; width, 7 feet 3 inches.

FURNITURE AND INTERIOR WOODWORK

625—CARVED WOOD PEDESTAL

Antique design.

Height, 40 inches.

626—PAIR CARVED WOOD PEDESTALS

Supports in design of Cupids.

Height, 31 inches.

627—CARVED MAHOGANY CORNER CHAIR

With claw and ball feet, and elaborately embellished back. Seat covered with figured velvet.

628—READING CHAIR

Upholstered in red suède leather and finished with gilt nails and ornaments.

629—CARVED WOOD HALL CHAIR

In the Egyptian style. Enameled ornamentation.

630—WHITE MAHOGANY TEA-TABLE

With carved serpentine border and fluted legs.

631—Two WHITE MAHOGANY SIDE-CHAIRS

Upholstered in dark-blue and old gold velvet brocade.

632 Two WHITE MAHOGANY ARMCHAIRS

With curved backs and slender fluted front legs. Upholstered in dark-blue and old gold velvet brocade.

633—COMFORTABLE ARMCHAIR

Upholstered in dark-blue and old gold velvet brocade. To match the preceding. Finished with deep fringe.

634—WINGED ARMCHAIR

Upholstered in dark-blue and old gold velvet brocade. To match the preceding. Has loose cushion.

635—COMFORTABLE ARMCHAIR

With adjustable wings. Upholstered in dark-blue velvet brocade.

636—RECESS SOFA

Upholstered in dark-blue and old gold velvet brocade.

637—LARGE WHITE MAHOGANY CENTER TABLE

Oblong shape, with column legs, and curved underbrace. Inlaid ornamental band round the top.

Height, 30 inches; length, 71 inches; width, 44 inches.

638—CARVED AND GILT RECEPTION CHAIR

In style of Louis Seize. Open and urn and flame back. Seat upholstered in striped silk brocade.

639—Two CARVED AND GILT RECEPTION CHAIRS

Louis Seize styles. Upholstered in figured brocade. Split cane panels in backs.

640—TWO CARVED AND GILT SETTEES

With fluted legs. Upholstered in floriated silk and satin brocade.

641—CARVED AND GILT ARMCHAIR

In the style of Louis Quinze. Loose cushion and back, covered with silk and satin brocade of bold floral design.

642—TWO CARVED AND GILT SMALL SOFAS

In the style of Louis Seize. Seats and backs upholstered in silk brocade of strip design on a pink ground. End ornaments of entwined arrows wrought in ormolu.

643—PAIR CARVED AND GILT ARMCHAIRS

In the style of Louis Seize. Upholstered in silk brocade of floral pattern. Have loose cushions.

644—LARGE HIGH BACK SOFA

Carved and gilt frame, upholstered in silk brocade of floral patterns. Has loose cushion.

645—PAIR CARVED AND GILT ARMCHAIRS

In the style of Italian renaissance. The seats and back upholstered in blue silk plush, which is embellished in old gold silk embroidery and appliquéd.

646—EMPIRE UPRIGHT CABINET

Mahogany with chiseled brass moldings and ornaments and *Vernis Martin* panel. Has glass door, sides, and four shelves, and mirror back.

Height, 5 feet 8½ inches; width, 2 feet 4 inches; depth, 1 foot 2 inches.

647—LARGE ROUNDED COMINO-WOOD TABLE

Presenting a dark inlaid curly comino-wood top, with indented edge and carved border, with drawers supported upon six hexagonal legs, of like rare wood. Made by Messrs. Cottier & Co.

Diameter of top, 5 feet.

648—LARGE OBLONG COMINO-WOOD TABLE

Presenting a dark inlaid curly comino-wood top, with shelf and octagonal legs; including intermediate columns and drawers at either end. Made by Messrs. Cottier & Co.

Top, 8 feet by 3 feet 9½ inches.

649—LARGE INLAID COMINO-WOOD GALLERY TABLE

Designed to hold large folios or prints, the lower section is completely paneled, including inlaid double doors at either side and ends. The four separate interiors are fitted with numerous drawer-shelves in light comino-wood, the top with light and dark inlaid comino-wood, presenting a Grolier design, with interlaced medallion motif, including ribbon and scroll bordering, to match the lower paneling. Specially made for Mr. Borden by Messrs. Cottier & Co.

Size, 10 feet 5½ inches by 5 feet 5 inches.

Height, 35 inches.

650—ANOTHER SIMILAR TABLE

Matching the preceding. Same details and size.

651—MODERN MAHOGANY LIBRARY TABLE

Richly inlaid with varied light woods (white holly, satin and maple) after special design, the enclosed lower section having inlaid side paneling and double doors in front, holding drawer-shelves for large folios or prints. The top has inlaid bordering, showing buttressed corner angles in conformity with the lower corner pilasters and carved torso figure brackets.

Extreme size of top, 6 feet 4 inches by 3 feet 7 inches.

Height, 32½ inches.

652—ANOTHER SIMILAR LIBRARY TABLE

Matching the preceding. Same size.

653—Two TALL WHITE AND GOLD BOOKCASES (MUSIC ROOM)

Louis Seize design. Finished in white enamel, with solid *poudre d'or* gilding of all carved ornaments, the projecting lower section, with pilasters and panel doors, supporting the more ornate upper case. With carved and gilt frieze to match the sides;

the cornice includes gilt ram's-head brackets, while the top bears acorn finials and a raised center-piece, the latter showing a medallion with woman's head supported by carved swags, all finished in powder gilding. Each open case is fitted with five (one-inch) thick glass shelves, specially made.

Outside width, 4 feet 4 inches; extreme height, 10 feet 4 inches.

654—TWO SIMILAR BOOKCASES

Matching the preceding.

Width, 4 feet 4 inches; height, 10 feet 4 inches.

INTERIOR WOODWORK OF LIBRARY AND DINING-ROOM OF THE PREMISES NO. 25 WEST 56th STREET

To be sold upon the express condition that the buyers shall, at their own risk and expense, take down and remove the same within ten days from the conclusion of the sale.

Permits for inspection may be obtained of the Managers.

655—WHITE CARRARA MARBLE MANTEL IN MUSIC ROOM

Louis Seize design, with sculptured frieze, masks and acanthus-leaf brackets. Including relief cast-iron lining with lyre and mask motifs.

Opening, 30 inches by 48 inches.

Top of mantel, 5 feet 8 inches; height, 3 feet 6 inches.

656—MAHOGANY AND ORMOLU MANTEL IN SECOND STORY MIDDLE ROOM

First Empire style. Double pilasters design with gilt bronze caps, applied figures and central ornament mounting, *en suite*. Facing of red (*rouge royal*) marble with iron-lining and gilt bronze frame.

Square opening, 28 by 28 inches.

Width, 6 feet 3 inches; height, 4 feet.

657—LIBRARY WOODWORK (MAIN FLOOR FRONT)

Of mahogany, with satinwood inlaying; in modern (quasi-Empire) design. Including a richly inlaid and carved mantel, four

tall bookcases, of equal dimensions, reaching, together with door and window trims, to a uniform (10 feet 6 inches) cornice line.

Size of room about 15 feet by 32 feet.

DETAIL OF SEPARATE ITEMS: Mahogany mantel, carved and richly inlaid with satinwood. The paneled "over-mantel" shows a wide recessed alcove-niche enriched with carved pilasters and inlaid figures *en suite*, while the entablature panel above, with satinwood inlaying, holds a circular ormolu dial and clock. The mantel is posed between tall double columns, which are inlaid with satinwood in recurrent form of spiral vines. The fireplace is fitted with relief cast-iron lining, showing cartouche motif frame of gilt bronze and facing of *rouge royal* marble.

Opening, 28 by 33 inches.

Width of mantel shelf, 9 feet 3 inches; height, 5 feet.

Complete, with columns, 13 feet.

Complete height, 10 feet 6 inches.

TWO TALL BOOKCASES (either side of mantel): Of mahogany, made *en suite*, with inlaid satinwood in three open vertical divisions, fitted with eight (half-inch) thick glass shelves for each section. Uniform size.

Width, 7 feet 10 inches; height, 10 feet 6 inches.

TWO TALL BOOKCASES: Either side of door, similar to preceding, but constructed with a projecting central section to hold larger volumes and fitted with eight (half-inch) thick glass shelves for each division. Uniform size.

Width, 7 feet 10 inches; height, 10 feet 6 inches.

ANOTHER BOOKCASE (standing in pier): Similar to preceding; slightly deeper, Fitted with six (three-quarter inch) glass shelves for large folds.

Width, 3 feet 4 inches; height, 10 feet 6 inches.

TWO WINDOW TRIMS: Connecting with pier, including shutter-boxes and inside blinds.

Width, 5 feet; complete height, 11 feet 4 inches.

DOOR TRIM TO HALL: Connecting with tall double colmuns, showing similar spiral inlaying to correspond with mantel opposite.

Opening, 8 feet 6 inches; width, 6 feet 4 inches.

Complete outside width, 13 feet.

Complete height, 9 feet 6 inches.

ANOTHER TRIM TO MUSIC-ROOM DOOR: Connecting with single tall columns on either side, spiral inlaying matching the preceding.

Opening height, 8 feet 6 inches; width, 6 feet 3 inches.

Complete outside width, 9 feet.

658—DINING-ROOM WOODWORK

Renaissance style. Paneling of English oak, in natural (light) finish, extending from floor to ceiling. The lower panels, with a series of large cartouche motifs, carved in bold relief, are spaced between sideboard, mantel, door and window trims in nearly equal units, together with stiles and filling pieces. The upper paneling, with stiles and frieze moldings, reaches to and includes the cornice.

Holds five upright canvas portraits (size 28 inches by 43 inches) painted in oils, after Rembrandt and other old masters.

SIDEBOARD OF MASSIVE DESIGN: Upper section with carved cartouche panel, columns and double shelves; lower section with drawers, and massive lower shelf; raised on round feet.

Width, 7 feet 5 inches; height, 7 feet 7 inches.

A SIMPLE BROAD SHELF: Combined with the woodwork (opposite sideboard), with bracketed supports, table height. Made to hold the silver in use.

Length, 9 feet 6 inches.

DOOR AND WINDOW TRIMS: Of varied sizes, including two uniform window trims in corners, with soffits, jambs and base panels (leaded and other glass sashes and frames not included). English oak over-mantel paneling, with carved central cartouche, and stiles reaching to the cornice.

Width, 7 feet 3 inches; height, 8 feet 10 inches.

CAEN STONE MANTEL: Copied from an old English Renaissance model of massive and simple form, with cast-iron lining. Renaissance design, with openwork details, cross bar.

Opening, 25 by 38 inches.

Width of shelf, 6 feet 10 inches; height, 4 feet.

AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
AUCTIONEER.

LIBRARY
GETTY CENTER

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